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(A highly artistic fac-simile of the above letter in Mr. Paderewski's own handwriting, with a most excellent portrait of the great artist, will be mailed upon request. Steinway & Sons, Steinway Hall, 107-109 East 14th Street, New York.)



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THE ETUDE

FEBRUARY, 1915

VOL. XXXIII No. 2



TRAGIC POLAND AND ITS MUSICAL GLORY.



The centuries old morning hymns, the quaint *Hajnalys*, chanted from the towers of old Cracow, waken the people to a new day in the pathetic history of one of the most wonderful countries of the world. Within her borders the sons of Poland are now fighting, blood against blood, for those very powers which only a few score years ago robbed Poland of its national rights, to leave it to-day the Belgium of the East, the bitter spectacle of the centuries.

Thousands of Americans, warmed by the valorous assistance of able Poles who came to America to take part in our own struggle for freedom, pray for the restoration of Poland. If you would gain an idea of the potentialities of the Polish people buy that remarkable book entitled "Poland, a Study of the Land, the People and the Literature," by the brilliant Danish Jewish critic, George Brandes. You will leave its pages burning with good old-fashioned indignation. To think that such a people should be ruled over by any other government than one of their own, no matter how great, how good or how powerful that government might be!

Those who now feel that the tragedy of Poland is ending and that a new Poland may spring from the ashes of what that daring writer, Michael Monaghan, has called "The Last War of the Kings," must realize that Poland has gained its greatest renown during the latter part of the nineteenth century through its wonderfully able musicians. While there have been great men in large number in other branches of Polish accomplishment—among them giants like Hendrik Sienkiewicz—the world at large has not failed to note that music is the art in which the genius of Poland has received its greatest recognition. Who can estimate music's debt to the land of Chopin and Paderewski?



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JAMES A. GARFIELD, teacher, soldier, President of the United States, said at the Chautauqua Assembly in 1880: "The American people are gaining leisure; upon the use of this leisure the future of the nation will depend." Are you impressed with the far seeing wisdom of our martyred statesman? Do you perceive that some thirty years after Garfield's day we are getting more and more leisure all the time? Do you realize that it is little more than a half a century since the household art of spinning, weaving, baking, tailoring, etc., were taken from the home to great factories where for years employers ground the very lives out of men, women and children to make fortunes for themselves? Do you know that the bronze arm of labor has taken hold of legislators and forced them to provide an eight hour day, better care of women workers and freedom for the child at school age? Have you observed that there is a still greater force than labor at work making for more leisure for all of us?

Scientific business training has shown business men that leisure is invaluable, that profits are greater where workers have more time they "can call their own." Of course there are certain businesses which demand long hours and close attendance for their successful conduct, but there are others where the same work can be done in fewer hours provided the workers are enthusiastic enough. On the 11th of last July merchants in some eastern cities concluded that it would pay them to close their stores all day Saturday during the summer. Accordingly thousands of workers had eight glorious days of leisure added to their lives. Such a course in other businesses would have been ruinous, but for these merchants those eight

days meant that their workers would be reinforced for a more exacting business campaign during the coming winter.

Indeed everything points to more leisure for all workers in the future. Every musician should see that he commands a certain time away from his regular work in which he may recreate his body, refresh his mind and advance himself along some line apart from music. Selling time as he does he hesitates to reserve any for himself. All of his stock in trade is parceled out to some one else and he does not even take time to make proper business plans or adopt some study that will put him ahead in the world. One might safely say that success depends upon the proper utilization of leisure. Capitalize your leisure and you will be drawing big dividends before you know it.

To those whose businesses allow them ever increasing leisure may we not suggest music as one of the most profitable occupations for self advancement. More leisure, more music, make that your motto and life will be better for you.



A PURLOINED EDITORIAL.



SOMETIMES we see something so good that we want to share it with our readers. This happened when we took the July 6th, 1914, edition of *The Independent* out of our mail box and read the leading editorial. *The Independent* has been issued for sixty-five years. Its outlook is broad and its policy uplifting. We have purloined part of the editorial we mentioned. We endorse every word of it.

"It is well to be graduated from the grammar school. That gives something of an education. It is very desirable then, if possible, for a boy or girl with the least bit of ambition, to pass to and through the high school. If then it is anything more than a ten-dollar boy or girl, it is a privilege to be allowed the thousand-dollar education which the college will allow. It is a further advantage for the choice student to take the post-graduate instruction which the universities and professional schools offer. Then the privilege of a period of study in a foreign institution and in another language is no waste of time. Fortunate is the boy or girl, with brains and will to make it worth while, to whom such manifold advantages are given.

"But all this is not necessary in order to get real culture and a genuine education. Shakespeare did not have it. Milton did have what corresponds to it. Milton had the culture of books and schools and travel. Shakespeare had the mental training which came to one who made the most of contact with men and rubbing against the world. A student he must have been, a reader of books, a listener to the addresses of statesmen and the converse of the best culture of his day. His was an anticipative Chautauqua education.

"We have now evening schools and correspondence schools, and university extension courses, the Chautauqua lectures and books of instruction in various branches of learning, which will give to the student at home very much of what he would otherwise miss by his inability to go to a university.

"All that we can learn at a university we can learn from printed books and journals. It is from books and journals that college professors get their knowledge, or most of it. In a good public library the same sources of information are open to any one who cares to look for them. He will not find it on the ball-field or in the best selling novels. It means real study, and study is not confined to schools. One can be a worthy and successful student at home.

"We do not expect many of those who pursue home courses of study to be like Shakespeare or Edison, or to add by their investigations to the sum of human knowledge. But what they can expect is to be competent, intelligent, or even learned men and women.

Facts About Musical Belgium

The Cathedral at Rheims possesses an organ built by Oudin Heste in 1481. It is considered a masterpiece of its kind.

Louvain was the birthplace of Charles Auguste de Bériot, the famous violinist (1802-1870). De Bériot's later years were spent in much misery due to loss of sight and a withered left arm.

Liege was the birthplace of two musicians of first eminence, André Grétry (1741-1813), and Cesar Franck (1822-90). Grétry was a special favorite with Napoleon Bonaparte, who bestowed upon him a pension of 4,000 francs a year and made him a Chevalier of the Legion of Honor.

Liege may also be regarded as the centre of the famous Belgian school of violin-playing. Among the eminent violinists born there are Hubert Léonard, Cesar Thomson, Ovide Musin, Francois Herbert Prume and Eugene Ysaeye.

Francois Joseph Gossec (1734-1829), the famous Belgian composer, was so fond of music as a child that he is said to have manufactured a fiddle for himself out of a sabot (a wooden shoe), making the strings of horse-hair.

To Develop "Pearly" Runs

BY E. A. GIST.

The adjective "pearly" as applied to music is not a very accurate term, and is somewhat overworked, yet it is used to describe a certain quality, and every one understands the quality referred to where the word is used.

One very good way to acquire this quality in runs and rapid passages is to play such passages at various rates of speed, but vary soft—not the degree of tone that *p* or *mp* would indicate, but what might be under, stood by *ppppp*.

It is very difficult to play a passage with this light tone, and keep it under perfect control. Some keys will be struck with an *ff* bang, while others will not be sounded at all. On this account we can more readily tell which are the weak fingers and the awkward hand positions—the object being, of course, to strike all keys with a perfectly even, light tone.

A few moments spent in this manner every day will go far towards making the runs and scale passages sound even, liquid and pearly.

Do You Know?

"FATHER KEMP," the founder of the "Old Folks' Singin' Skewl," was a shoe dealer in Boston. He was born at Wellfleet, Mass., 1820, and died in Boston, 1897.

Rev. Charles Wesley, author of *Jesu, Lover of My Soul, Love divine, all love excels thee, Hark, the herald angels sing*, etc., wrote in all over 6,000 hymns.

Handel's *Largo* has come to be regarded as a sacred melody. As a matter of fact, however, it is a tune from an opera. It is the aria *Ombra mai fu* from Handel's *Nerces*.

Probably the first person to employ a gong in a modern orchestral work was Francois Joseph Gossec, the Belgian composer contemporary with Grétry and Rameau. He employed it in music written for the funeral of Mirabeau.

The rasping effect on a violin or other stringed instrument when a string is defective is known as a "wolf." The same term is sometimes applied to a discord produced when playing in certain keys on an organ not tuned in equal temperament. The harsh squeak produced on a red instrument, such as the clarinet, by bad blowing is known as a "goose."

A flute is not usually an expensive instrument, but it can be made so if necessary. Probably the most expensive flute on record is that bought by Ismenias of Thebes, a city in ancient Egypt. This gentleman is said to have paid three talents—approximately \$2,700—for a flute.

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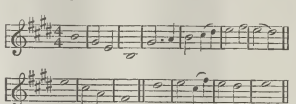
Mendelssohn's Interested Listener

In his extremely interesting volume of reminiscences, *Pages from an Unwritten Diary*, Sir Charles Villiers Stanford recounts the following Mendelssohn story which he got from Joachim, and which Joachim heard from Mendelssohn in person. When Mendelssohn visited Italy, in 1831, he had an introduction to the wife of his military commander at Milan, Dorothea von Ortmann, the intimate friend of Beethoven. Her name is immortalized on the title-page of the Sonata, Opus 101. Mendelssohn was invited to her house, and had played her own special sonata and a great deal of Beethoven besides, when a little modest Austrian official who had been sitting in the corner came up and said timidly, "Ach! Wollen sie nicht etwas vom lieben Vater spielen?" (Won't you play something of my dear father's?)

Mendelssohn: "Who was your father?" Austrian Official: "Ach! Mozart." "And," said Mendelssohn, "I did play Mozart for him, and for the rest of the evening." This little touch of filial jealousy moved him deeply.

Haydn, Dvorak and the Anglican Chant

THE Anglican chant has endured the acid test of time for so long that it is now well established among us. One of the greatest of its admirers was Josef Haydn, who happened to be in London at a time when the Charity-School children were to be at St. Paul's Cathedral on their annual festival. The children sang the following chant in unison:



"This simple and natural air," said Haydn, "gave me the greatest pleasure I ever received from music." On the other hand we learn from no less than Sir Charles Villiers Stanford that when Dvorak visited Cambridge University and went to church, he was nearly driven crazy by the chanting of the psalms, which he thought simply a barbarous repetition of a poor tune."

Masonic Symbolism in the "Magic Flute"

THE last opera of Mozart, *Die Zauberflöte* (The Magic Flute) is supposed by many to be of Masonic import. The work was composed at a time Masons in Austria were suffering much oppression at the hands of Marie Antoinette, and Mozart was known to be an ardent Mason. The character *Queen of the Night* is supposed to represent Marie Antoinette, and the three chords with which the overture opens, which also occur elsewhere, are supposed to have Masonic significance. The plot of the opera is so inane that it is almost impossible not to believe that it is of some symbolic significance, otherwise Mozart could hardly have lavished so much enthusiasm and so much genius upon the score. The libretto is usually ascribed to Schikaneder, but it is quite said that Schikaneder practiced it in the disguise of an actor and singer from Bruckner. This is quite in keeping with the character of Schikaneder, who, it will be remembered, permitted Mozart to die in miserable poverty while enjoying huge profits from this very opera, *Die Zauberflöte*, which owed its success almost entirely to Mozart.

A Pair of Devices for Maintaining Interest

BY W. OLIVER.

WHEN the little pupil becomes indifferent as to practice and lesson preparation you might try one of the following expedients:

First: A "Growing Measure." Take a paper ribbon like that upon which ribbon is wound. Mark it into inch lengths with a pencil or pen. Each lesson well rendered entitles the pupil to color one inch space. If it is especially well prepared a flag or star "sticker" is placed on the space.

Second: "Around the Clock Face" is more fun. On a large card trace a clock dial, and affix a pair of cardboard "hands." A perfect lesson marks the advance of good work one "hour" farther on the clock, while less than perfect are graduated accordingly. An especially well prepared lesson thus means a longer advance on the dial. There is a real anxiety on the part of each pupil to reach the twelve o'clock sign before another of the class can do so.

How the Chinese Sang to their Ancestors

THE Chinese veneration for their ancestors is well known. Carl Engel in his *Music of the Most Ancient Nations* quotes a Chinese Hymn which is very old, and which is used "in honor of the ancestors." The ceremony took place annually in a large hall of the imperial palace, in which the portraits of the former emperors were ranged upon the walls. Near the entrance on the right and left, stood the instrumental performers; opposite the entrance stood the singers; in the middle of the hall, the dancers, whose office it was to perform at a given signal some sacred evolutions. Upon a table were placed various articles used as offerings and libations. When everything was thus duly prepared, the emperor, amidst the deepest silence, entered the hall. Then at a signal on the large drum, *taokou*, the hymn, slow and solemnly sung, commenced. During the performance, the emperor knelt at assigned places, brought his offerings, and burnt incense in honor of his ancestral relations, whose spirits were supposed to be present during the solemn ceremony. All was conducted according to strictly prescribed rules, and the three parts of the hymn did not immediately follow each other, but there were intervals of silence between, until a signal directed the recommencement of the music.

The Soul of Robert Schumann

THE music of Robert Schumann is not for musical babes and sucklings. Even the pieces specially composed for children express much that is not obvious, that is far beyond the child mind. The following extract from a letter of Schumann's to his beloved Clara shows us how many subtle influences went to the making of the great master's music:

"Everything touches me that goes on in the world—politics, literature, people. I think after my own fashion of everything that can express itself through music, or can escape by means of it. This is why many of my compositions are so hard to understand, because they are bound up with very remote associations, and often very much so because everything of importance in the time takes hold of me and I, why so few compositions satisfy my mind. Because, apart from all defect in craftsmanship, the ideas themselves are often on a low plain, and their expression is often commonplace. The highest that is here aimed at in my music, the interpreter what is the latter is a poem, so much the more spiritual; the one is an impulse of raw nature; the other the work of poetical consciousness."

Breadth in Musical Art Work

From an interview with the world famous virtuoso composer

IGNACE JAN PADEREWSKI

EDWARD'S Note—A biography of the distinguished pianist is presented in the "Master Study" pages of this issue. This issue has been especially honored by having Mr. Paderewski represented in our Polish number through the following interview. In the biography given we have endeavored to draw the attention of our readers to this master's work as a composer. We are confident that he has already given to posterity works which can not fail to rank with the very great permanent masterpieces of all time. His wide fame as a pianist has, in a way, drawn public attention from his genius in composition. His own statement of breadth must now give greater interest to his observations.

"True call for breadth in musical art has been insistent since the earliest days of its history. Yet one can not help being conscious of the fact that the public in general is inclined to look upon all art workers as 'idealists' confined to a narrow road very much apart from the broad pathway of life itself. As a matter of fact, the art-worker never approaches the great until he has placed himself in communication with life in all its wonderful manifestations. Take, for instance, the case of the remarkable Florentine painter Leonardo da Vinci. The average reader would probably remember him as the creator of the much discussed Mona Lisa, but he was far more than a painter. He was an architect, an engineer, a sculptor, a scientist, a mechanician, and he even made excursions into the art of music, to say nothing of that of aerial navigation. Da Vinci lived over four centuries ago, and yet even in our own time, one now and then finds well meaning individuals who fail to realize that unless the artist has the element of breadth in all his work, his productions must be, to say the least, transient in value.

"Again, we encounter the case of another great Italian artist, Michelangelo, painter, sculptor, architect and poet. Could the creator of so many amazingly beautiful art works have been as great had he not possessed the universal quality of mind which must have compelled him to develop the technic of expression in many different forms of his art. This can not be attributed so much to a kind of natural versatility as to his great breadth of vision, his communion with life in many different forms. The case of Richard Wagner is likewise one in which our attention is drawn to a remarkable exhibition of breadth. In his earliest works Wagner followed the traditions of the Italian and French opera composers. *Rienzi* is quite as spectacular in its *mise en scene* as anything that Meyerbeer ever wrote, but Wagner's broad outlook upon life soon led him to reach out for larger work. While it is frequently averred by man-critics that Wagner's music is greatly superior to his verse, we must nevertheless remember that the music of one of his earlier operas was rejected at the Paris opera and the libretto accepted for the use of another composer. In Wagner one finds not only the composer, but the poet and the creator of immortal stage pictures.

"Many of the great composers of the past have been men of such pronounced musical breadth that they could not have confined themselves to the creative branches of their work. Bach, Handel, Mozart, Beethoven, Weber, Mendelssohn, Brahms and others took great pride in their public performances. Indeed, in the early days of musical art, when the literature of the piano, for instance, was insignificant in comparison with its great predecessor, the interpreter was in many cases identical with composer. Interest centered in him because of the fact that he was gifted with the creative faculty. Bach, indeed, was not only a masterly organist but could play the violin and the clavierchord in a manner which attracted wide attention,

Since the time of Bach, however, the score of music has increased so enormously that if one masters the literature of one instrument he will have accomplished a great task. But he should not, however, permit this accomplishment to obliterate everything else in his life, as so many apparently think he must do. If he possesses the mind of a creator he owes it to himself and to society to develop that as well. He must keep in touch with the great movements of his time and of the past in art, science, history and philosophy. The student who sacrifices these things can never hope to climb to fame on a ladder of technic.

SERIOUS INTEREST IN STUDY.

"The need for technic must, nevertheless, not be underrated. Technic demands patient, painstaking, persistent study. Art without technic is invertebrate.



PADEREWSKI AT THE KEYBOARD.

shapeless, characterless. You ask me whether the Poles, for instance, are a musical people. I can only say that one constantly meets in Poland young men and women with the most exceptional musical talent—but what is talent without serious, earnest study leading to artistic and technical perfection?

"For more than one hundred years Poland has been woefully restricted in its development. Without national resources and with limited school facilities little progress of a broad character has been possible. In the conservatory at Warsaw, for instance, we meet at once a decided difference between that institution and the great music schools at Moscow and St. Petersburg. In the Russian conservatories general educational work goes hand in hand with music, and the result is that the students receive a comprehensive course leading to high culture. If the same studies were introduced in the Warsaw schools instruction would have to be in the Russian language and the Polish opposition to this is so great that such a plan could only meet with failure. One can but take pride in a nation that has been divided for a century, yet still maintains the integrity of its mother tongue.

"As a consequence of the educational conditions in Poland there has been in the past what might be described as a lack of ambition to develop serious works of art. The people strive to be light-hearted and much of the music one hears in the home takes its complexion from this spirit. However, there has developed in Poland during the last twenty or twenty-five years what many now regard as the new Polish school of music. Much of this is due to the efforts of that remarkable man Sigismund Noskowski.

"Noskowski was born in 1848. He was early endued with an intense zeal to develop the melodic resources of his native land. For a time he studied under Kiel and Raft at Berlin, but in the late eighties he became a professor at the Warsaw Conservatory. His noble attitude toward his art may be estimated from the fact that his efforts for a time were confined to the invention of a system of musical notation for the blind. His example soon inspired many younger men to work at musical creation and as a result we can point at the present moment to distinguished younger composers with really remarkable accomplishments as musicians. Among the best known I may quote such names as Szymanowski, Rozewski, Melcer. The composer Fitelberg is frequently classed among the members of the new Polish school, despite the fact that he is properly of Russian Jewish origin.

"By the use of themes suggesting those of the folk music of Poland, these younger men, all finely equipped for their careers through exhaustive technical training, have produced new musical works which must contribute much to the fame of Poland and to the pride of the Poles. This has been accomplished, it should be remembered, despite the political and educational restrictions and notwithstanding the fact that the scarcity of means for promoting musical culture in Poland is almost ludicrous. The conservatory, for instance, has a subvention of only about four thousand dollars a year.

BREADTH THROUGH PRACTICE.

"While there are many extremely gifted musicians in Poland, the young people, like the young people of many lands are far too inclined to look upon music as a pastime rather than as a serious study. This does not mean that the student should eliminate the joy or the pleasure from his work at the keyboard, but he should rather find his true happiness in labor of a more serious kind. In Poland the general state of the musical development is not very great, but this is not due to lack of talent. In fact the quantity of talent is in some cases surprisingly high. This is particularly the case among executive artists. They have rich imaginations and great temporary zeal but lack the inclination or ability to regard music as a serious art worthy of a great life struggle.

"Students spend too much time in playing and too little in work. It seems beyond the comprehension of many that hour after hour may be thrown away at the keyboard and little or nothing accomplished. The very essence of success is, of course, practice. But students who are gifted are very likely to be so enchanted with a composition that they dream away the priceless practice minutes without any more definite purpose than that of amusing themselves. It is impossible to crave pleasure and the more musical the student the more that student is inclined to revel in the musical beauties of a new work rather than to devote the practice

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time to the more laborious but vastly more productive process of real hard study.

MUSIC STUDY IS WORK.

"This is often especially true of exercises, scales, arpeggios, etc. Students with monstrous technical shortcomings neglect all exercises with the sublime conceit that they are different from other mortals and can afford to do without them. They are quite willing to attempt the most difficult things in the piano repertoire. The highest peaks are nothing to them. They will essay anything before they are able to climb and the result is almost invariably disastrous. Music study is work. Those who work are the only ones in any adapted to changing needs, but I do refer to the fact that the student who wishes to progress regularly must have some system in his daily work. He must have some design, some chart, some plan for his development. A bad plan is better than no plan. In his daily practice, however, he should see to it that he does not narrow himself. His plan should be a comprehensive one and should embrace as many things as he can possibly do superlatively well, and no more.

PRACTICE THAT LEADS TO BREATH.

"One is often importuned for suggestions to help aspiring pianists in their practice. While one may welcome an opportunity to help others in this particular, there is very little that can be said. System is perhaps the most essential thing in practice. I do not mean a system that is so inflexible that it can not be instantly adapted to changing needs, but I do refer to the fact that the student who wishes to progress regularly must have some system in his daily work. He must have some design, some chart, some plan for his development. A bad plan is better than no plan. In his daily practice, however, he should see to it that he does not narrow himself. His plan should be a comprehensive one and should embrace as many things as he can possibly do superlatively well, and no more.

MUSICAL CULTURE IN THE HOME.

"Music in itself is one of the greatest forces for developing breadth in the home. Far too many students study music with the view to becoming great virtuosos. Music should be studied for itself without any great aim in view except in the cases of marvelously talented children. Again, music should be developed into teachers or composers who would never make virtuosos. This should be very carefully considered. Most of the students assume that the career of the virtuoso is easier, more illustrious, and last but not least, more lucrative than that of the composer. But is it not better to start out to be a great composer or a great teacher and become one, rather than to strive to be a virtuoso and prove a fiasco?

"The intellectual drill which the study of music accomplishes in such a great educational value, that is nothing which will take its place and it is for this reason that many of the greatest educators have advocated it so highly. In addition to this the actual study of music results in almost limitless gratification in the later life in the understanding of great musical masterpieces.

"I am very much impressed with the educational value of the mechanical means for representing music, such as the best piano players with the best records, I know of one instance of a man who possessed a high class player-piano. At first he refused to have anything to do with music except that of the most popular description, such as popular songs and light operas. Gradually his taste was revolutionized and now he will not permit any trashy music in his home. This was accomplished in such a short time that I was astonished. Naturally such a man would not be interested, or anyone in whom he was interested, to attend the best concerts, the best operas and secure instruction in very trivial music was never true to music of the least description. His whole outlook upon the art was changed and he was made a broader man in this sense.

"I can not but feel that these mechanical means of reproducing music in addition to carrying masterpieces, to thousands who might not otherwise be able to come acquainted with them, will at the same time develop a more widespread demand for musical instruction by the mysteries of the most beautiful of arts always have their fascination as well as their educational benefits."

WHO IS MUSICAL?

BY DR. EDGAR ISTEL.

[This very suggestive article appeared in a recent issue of the *Leipzigische Zeitschrift für Musik* and is expressly translated for *THE ETUDE* by Mrs. Adeline Woodward.]

FRITZ VON BULO, Chancellor of the German Empire, from 1900 to 1919, in an address to a Vocal Teachers' Association once declared that he did not know much about music, but that, nevertheless, the singing of the society had deeply moved him. This all too modest remark from the lips of one widely known as an appreciative patron of art no doubt meant simply that the prince was not a skilled practitioner in any special branch of music.

"I AM NOT MUSICAL."

"I am not musical" is a phrase often heard in society when an opinion is sought in regard to some prominent concert or opera performance. It is apt merely to signify: "I do not play the piano or violin, I do not torment my fellow creatures with vocal exercises," or perhaps "I have no knowledge of the laws of harmony or counterpoint." For reasons of this kind, thousands of people consider themselves forever excluded from the Temple of Art, who yet have a far greater right to enter its Holy of Holies than the vast majority who because of their superficial culture and their empty piano-playing or singing, fondly believe they possess authority to pass judgment on any work of art whatsoever, "who is musical?" To this question the celebrated surgeon, Theodore Bilroth, was first to offer a serious answer, which may be found in a posthumous collection of noteworthy essays, edited by the late musical writer and critic, Dr. Edouard Hanslick. Dr. Bilroth maintains that the fundamental physiological requirements for what we now call being musical are an innate sense of rhythm and a capacity to recognize various degrees of pitch, volume and quality of tone, with the ability to recognize these properties in rapid alternation and in different combinations. Should it be asked if every individual having these qualifications should be pronounced musical, the answer would have to be decidedly in the negative.

Does not every person not born deaf actually possess these attributes? This question cannot be answered unconditionally in the affirmative. There are people who are utterly incapable of marching or dancing in time, or who at best can only do so with the utmost difficulty. A remarkable instance of the kind may be found in the case of Beethoven, who although one of the most distinguished pianists of his day, as well as a great composer, is said to have been unable to keep step in dancing. It is also told of the famous prima donna, Malbran, who was passionately fond of dancing, that she could never succeed in falling into the right step. In neither case could the trouble have been in faulty sense of rhythm; it proceeded rather from a species of diffidence, or from physical awkwardness or inflexibility.

THE PEOPLE WHO CAN NOT KEEP ON THE PITCH.

More frequently we encounter people who find it impossible to sing correctly a given tune that has been sung for them, and who insist that they cannot detect false notes even when heard in combinations. An instance of this is the case of a tone, especially in the case of beginners in vocal art, is not always a proof of being unmusical; it is more apt to result from inattention, or from lack of skill in controlling the vocal inflection. When musically trained voices sing false it is usually due to physical causes, such as stage fright, or undue strain. Most people can tell whether a tone be strong or weak, or whether it proceeds from an alto, violin or some human voice, and yet I recall with considerable amusement, having a noted musical acquaintance, that he was unable to tell whether a certain Beethoven symphony, when it was, in reality, an oboe solo which he desired to call my attention. Even a musical critic, it would seem, is not immune from certain unmusical traits.

Still worse is the condition of individuals who have no conception of the larger tone intervals, or of a song when they accurately preserve its rhythm, while merely making a stab at its notes, or singing unconcernedly in monotone. Such people are totally lost to all possibilities of musical culture, even though

they may have a strong predilection for music, a sort of childish delight in rhythmic motion and musical sound for themselves alone.

So then the question "who is musical?" should really be formulated thus: "How can we tell whether a person is musically gifted, or musically trained?" A broad field is covered by the conception of music, starting with rhythmic monotone and leading to the symphony. Sense of rhythm and instinctive perception of pitch, volume and tone-coloring can scarcely afford a right to be called musical, for these attributes are found not alone in most human beings, but also in many of the lower animals.

EARLY INDICATIONS.

The earliest indication of musical talent, as Dr. Bilroth justly remarks, may be detected chiefly in a spontaneous ability to grasp and retain a melody. In this we have no longer a mere sensual perception, but the actual production of a small art work, not only rhythmically formed but fashioned of symmetrical parts. A knowledge of the manner in which a musical composition, large or small is constructed, is an essential element in what is properly called musical understanding. Many people are able to make their own melody characterized by marked rhythmic movement and clearly defined structure, to recognize it whenever it is heard, even to hum or whistle it correctly from memory. This constitutes the first stage of musical understanding. Whoever fails to attain it is unmusical. It is, of course, far easier to have and to hold melodies with words than those or absolute music, especially when the words are adapted to popular comprehension. Gradually to develop this primitive musical understanding, standing to larger proportions is no easy task, and can only be accomplished by listening to artistic compositions carefully, attentively and very frequently. No art demands so much repetition as music. Unquestionably one of the principal reasons for the popularity of Richard Wagner is the fact that in his great music dramas extraordinarily plastic melodies are repeated over and over again in a way to stamp them indelibly upon the memory.

THOSE WHO ENJOY MUSIC.

Any one can enjoy music who will take the pains to listen many times to each fine composition he may have an opportunity to hear. To understand a musical work in the slightest sense of the word is hardly possible for those who have gained a thorough knowledge of its construction. There is scarcely an art, unless it may be architecture, that is so entirely dependent upon formal laws as the seemingly unfettered art of music appears to flow smoothly onward like a shoreless sea, without destination or boundary lines. To pass from mere sentimental enjoyment to thorough understanding of music should be considered a noble goal, well worth striving for, by every individual aspiring to true culture.

MAINTAINING A HIGH STANDARD OF EFFICIENCY.

BY A TEACHER.

TEACHING is a business to be carried on by the same general rules that apply to other businesses. Punctuality, making each minute show results for the time spent, aiming for a clear main point without waste of words or time, a clear head to grasp and solve the difficulties of each individual case—all of these things are as essential for the music teacher as they are for the lawyer or the business man.

A teacher who has been without sleep the night before, or whose mind is occupied with social pleasures, is in no fit condition to begin a day of instruction that will show up on the credit side of the ledger. Begin each day with abundant confidence and enthusiasm.

If a student makes unsatisfactory progress, and you are convinced that he is lacking in the necessary talent and him home with a kind but frank explanation of your action. It is no disgrace for him that he lacks in music what he may make up for in other ways. It is a kind of gratitude for a teacher to keep in mind the remuneration when she knows she cannot give value in return.

On days when all goes wrong, follow the example of Mary, who, when her cousin suggested that they should stop and pray that they might not go to school, replied, "You can stop, but I'm going to keep on him and pray while I hike."

THE ETUDE



The Music of Proud and Chivalrous Poland

With special contributions from Mme. Marcelle Sembrich and Leopold Stokowski

THE BEAUTY OF POLAND'S NATIONAL MUSIC.

BY MME. MARCELLE SEMBRICH.
The Renowned Prima Donna.

[THE ETUDE invited Mme. Sembrich to contribute to this issue, because of all the Polish singers who have come to America none has a warmer place in the hearts of the American people than this great artist, Mme. Sembrich whose real name is Praxedis Marcelline Kochanska (Sembrich was her mother's name) was born at Wisniemyrz, Galicia (Austrian Poland). She studied violin and piano at the Lemberg Conservatory with Prof. Stengel, who later became her husband. Afterwards she studied with Epstein in Vienna. She then found that her future lay in her voice and studied with Rokitsky and Lampert. For thirty years she has been one of the foremost singers of the world. Her charming soprano voice and her exquisite skill in using it have never been excelled by any singer. Mme. Sembrich is the president of the American Polish Relief Society. Her article is filled with the fine, high-minded spirit of her country.—EASTON'S NOTE.]

We Poles are an old people, although modern civilization has not given us much consideration in this regard, but insists on associating us more with political trouble than with culture. What can we do—thrown about as we have been by the Great Powers of Europe, who have no consideration for the ties of Race? But we are proud of the part we have played in the civilization of the past and hopeful of our future.

Of course we do not know what the awful war, now going on, will result in for the Polish people, but every true Pole, whether he was born and raised under German, Austrian or Russian domination, keeps alive his love for his fatherland and its pride in its literary and musical glories. We are proud of what we have done in music. We have kept alive our love for our old hymns and our old folksong and perhaps even our enemies, whether arrayed on the one side or the other, just now, will forgive us some of our pride, when they think how they, like all the world, have profited by some of the things which the Poles have given them.

Just now, when everybody is dancing to the rhythms which Africans introduced into America, it might be worth while to recall how much artistic music owes to the Polish dances which have made their way into modern concert and opera music. Think of what the Mazurka, Polonaise and Krakowick have meant to the cultured music of the last century; and their forms and spirit have come out of the songs which the simple people of my country sing now and have for hundreds of years.

Then, also, because all the world is waking up to the beauty of national songs, it is to be hoped that more attention will soon be given to Polish composers. We Poles have not had much to think about that

makes us happy, except those things that our people did long ago when we were a nation recognized as a nation or striving to maintain ourselves as a nation. When Liszt tried to tell what Polish music was like, he used the word *zal*, meaning pain and sorrow and such mournful things. If Polish songs, whether they be true folksongs or songs written in the manner of the folksongs, reflect those feelings, it is because of Poland's political history, for by nature, the Poles are a proud and chivalrous people.

We tell you that, in the rhythms of our dances, which rhythms also color all of our folksongs, not all is sorrowful. When our dancers leap into the air and click their heels together, they are not thinking of their troubles, nor trying to forget them altogether, like their Russian kinsmen, but showing the old joy of the Slavic people when they were great in the eyes of the world as they still are in their own.

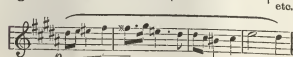
From this you will realize that I am hoping that soon the world will awaken to the realization of our Polish composers, Sowiński, Wielkowski, Zarzycki, Moniuszko and the rest. I need not tell about Chopin, for all the world knows about him, though, perhaps, only a Pole can feel all that his music means to us. I might add a word in the same spirit about my friend Paderewski, who is an eloquent Polish musical poet, as everybody knows who has studied or heard his songs and instrumental pieces.

CHOPIN—POLAND'S NATIONAL POET.

BY LEOPOLD STOKOWSKI.
Conductor of the Philadelphia Orchestra.

[Mr. Leopold Stokowski's grandfather was forced to leave Poland because of his part in the fight to gain freedom for Poland. Mr. Stokowski's father married an Irish lady and the conductor himself was born in London somewhat over thirty years ago. After graduation from Oxford University he spent many years on the continent making his home in Germany. As a musician he was decidedly precocious, playing the piano, violin, organ, viola, and tuba. At the Royal College of Organists in London he took highest honors and was then from Oxford University he spent many years on the continent making his home in Germany. As a musician he was decidedly precocious, playing the piano, violin, organ, viola, and tuba. At the Royal College of Organists in London he took highest honors and was then from Oxford University he spent many years on the continent making his home in Germany. As a musician he was decidedly precocious, playing the piano, violin, organ, viola, and tuba. 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THE man of genius is not merely one who possesses imagination, but one who allows his imagination to possess him. This is a mental state unknown to talent, which identifies itself with reasoned action. Hence the distinction which is perceived to exist between genius and talent. Imagination is not denied to talent, but here it becomes the servant instead of the master. Make it the master, give it the natural freedom of intuitive action, and you at once transform talent into genius.—MARGARET H. GLYN.

The fashion of dramatizing the principal events of the nation became quite universal with the last years of the thirteenth century, and in 1296 took place a public production of a dramatic piece with vocal parts, the *Wielka gra* (Great Play), presented fearlessly before King Przemyslaw whose presence was expected. Ludgarda served as text, and dramatic recitation interspersed with music found much favor with the gentry as well as commoners at banquets when professional singers and reciters of verses, following the fashion of the French *trouvères* and German *minnesingers*, became the trend. In the course of their success, many of them began to overstep the bounds of polite language, in consequence of which the head of the Cracow community forbade in 1363 entertainers to attend such festivities. Evidently these people were the source of some annoyance for the privilege granted by the king to the *Wielka gra* was annulled in 1336, allowing the employment on festive occasions of only eight entertainers (comedians, musicians and mountebanks). This was curtailed in 1378 to not more than four players at the wedding of a commoner, also prohibiting the giving of money to people wearing masks who thus bedecked themselves from house to house at Christmas time singing *kolędy* (songs) and *Wielkie pieśni* (big songs). The melodies built in the style of the monotonous *Wielka gra* of their German prototype had no influence on the development of musical art in Poland, not till these people began to breathe of the folk song which told of Poland's history and the story and of local advantages. Leaving the portal of the folk song in the country, it stands to reason that when the peasant, accompanied by wife and children wanted lively, unceremonious music, he would go to the kerness, weekly or monthly *zawody* (contests) in village, when all sorts of trade transactions would be followed by folk dancing and feasting, and where troupes of itinerant musicians, pipers and others, knew how to live up with folk tunes

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of different districts the songs and dances that were not exactly favored by the Church.

Of consequence, as one of the first composers of sacred music, was John from Lodz, known all over the country as a lover of music and a famous virtuoso on the lute; by the time that he rose in 1334 to the dignity of Bishop of Poznan (Posen) and had written several sequences, responsories, etc., his early detractor had diminished in numbers, while travelers in foreign lands did not hesitate to say that they preferred listening to his discanting (*Benedictus*, *Salve* *adieu* *jaune*, etc.) rather than hear foreign singers who with their wanton dissembling, breaking and dividing the notes more than is desirable (*vide*: *Consuecator*, *Scriptores*, II, 349), disfigured the religious service.

Examining the characteristics of this early Polish music we find that they were most evident in freedom of form and the development of national melodies, wealth of rhythms and original harmonies, although greater attention was being paid to rules prescribed by the early Italian, English or Netherlands theorists, especially such rules as relate to counterpoint. Here was making itself felt an ever-increasing number of scholarly composers who invariably worked for the glory of Polish national art known but very little by the world at large. Indeed, recent publications of some of these works have aroused the astonishment of European musicians and even the incredulity of some.

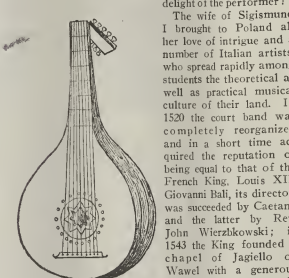
As early as the fourteenth century, the generosity of the King and magnates who maintained private orchestras began to be noised among musicians in foreign lands, and it was not long before Italian, Bohemian, but mostly Germans were finding their way into the land of the Jagiellons. Thus in 1389 we find at the court of Ladislas V an eminent singer and lute player Handlicki; four years later, several flutes by name Linex, Aulon and Nespetch, while in 1401, two more flutes, and others still important places in different orchestras were held by a suitable musician was sure of good remuneration and a place for life. Unfortunately while the names of these instrumentalists had been preserved, those of the composers whose works they played do not appear in public records.

At the beginning of the fifteenth century the orchestra of the city of Cracow numbered some twenty-five players: flutes and string instruments, trumpets to excess, trombones, oboes, clarinets, psalter, portable organ, kettle drums and other percussion instruments. In this city, the laws for the government of those people were confirmed in 1549 by Sigismund Augustus, and the brotherhood was divided into elder and younger men (*fratres seniores et juniores*). Unlike other communities the brotherhood was not restricted to city residents alone; outsiders living in the city were expected, after two weeks, to obtain the privileges of city residents, from which law however were exempt musicians in the service of princes, bishops and other dignitaries of the land. These outsiders, among whom were often soldiers, were exempt from the local laws of the brotherhood though they were obliged to attend the musicians' gatherings. Jews alone were excluded, and members of the brotherhood were forbidden to serve them, to play at their weddings, or to take part in their entertainments. An exponent of musical art at the Cracow Academy in 1492 was Stanislas Obolow for choral music, though there is no record of his activity. Ten years later the active professor of music was Stanislas Malki, while in 1512 the theory of music was taught by the professor of mathematics, and in 1522 by one Bartholemey, professor of philosophy.

Dancing was now a constant amusement, and oftentimes when a favorite tune was being played, the dancers would break forth a song by a single voice, afterwards repeated in chorus, and while the people danced and sang, following the customs of the day, after breakfast, dinner or supper, and after any kind of feasting, the clergy were prohibited from attending not only these occasions but even theatrical events, these ceremonies intended for the eye and ear, sacred representations, spiritual representations and sacred melodramas which had been forerunners of the oratorio in Spain as well as in Italy.

With the advent of the kingdom and later the accession to the throne of Sigismund I (1506-1588), brother and successor of Alexander, we get a better glimpse of matters. Among his personal entourage and a favorite, was the young man's aged lute player and

clavichordist Marek, though Wirowski, a famous artist of the sixteenth century, was preferred on the clavichord (*harpisichord*), for whenever he played it the future King rewarded him with two ducats. It is told of Marek that conscious of the Prince's indifference to his playing on the harpsichord, he perfected himself on the lute to such an extent, that one day, when playing upon it, he so surprised his master's delight of the performer!



Lutna XVI w.

played very much the same rôle as those of the Sistine chapel in Rome.

This was a century when church compositions were greatly in vogue, and pre-eminently first among composers of that class of music stands Sebastian from Felszyn, a musician who *Opusculum musicæ novæ*, *cogitatum*, etc., was joined in 1534 and '39 as an addenda, *Krone's De musica figurata*; there were others who wrote on similar subjects, and in one of such works they played do not appear in public records.

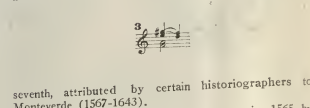


Another was Martin from Lemberg, a famous organist and composer, pupil of Sebastian; Wacław Szamowski, a contrapuntist of remarkable talent and originality who among other things wrote the wedding music for the nuptials of Sigismund II with Catherine of Austria (1533); Thomas Szadek, John Brandt, born in 1531, whose choruses for women's voices quoted below, suggests melodically as well as harmonically some phrases from the first act of *Lohengrin*.



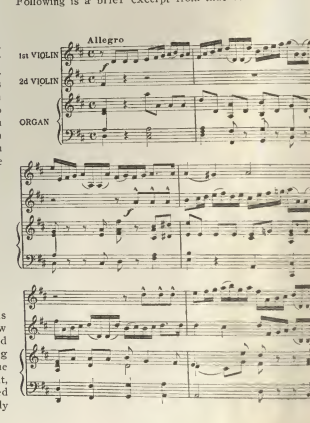
The greatest musician of those days was Nicholas Zienkowski, particularly in secular style of composition. He was a pupil of Joannes Gabrieli; Venice, and like his teacher who was first to do so among the Italian masters, he introduced in Poland accompaniments of string and wind instruments to vocal works. Much that was admired a hundred years later in the

great and only Bach, is already made evident in such typical works of Zienkowski as his five-part responsorial work *In monte Oliveti*, the five-part motet *Hic dormit* *In monte Oliveti*, the five-part motet *Hic dormit*, or the four-part chorus *Adoramus*. Then there is Nicholas Gomolka (1539-1609), unique in musical literature, without precedent or followers till the end of the eighteenth century; unlike Palestrina, Orlandus Lassus, Isak or Goudimel who wrote cosmopolitan masterworks, Gomolka created the Polish national part-music with his popular setting of Kochanowski's Psalter of one hundred and fifty psalms. Furthermore, he introduced the use of the chord of the ninth, an unheard-of boldness in those days, also the dominant



seventh, attributed by certain historiographers to Monteverde (1567-1643). The Jesuits, brought into the country in 1565 by Bishop Hozysuz to fight heretics, exercised also a strong influence on the development of native art; they established important schools, and at Pulawa a college that became quite famous; they also made a collection of manuscripts of incalculable value which was carried off to Saint Petersburg during the past century.

Lack of space will preclude anything but mentioning such men as Chylinski, Penicki, Mielecowski, Rzycki, Kozłowski, remarkably talented musicians among whom stood Szarzynski, an inspired melodist and highly cultivated, whose sonata in D for two violins and organ could be accredited to John Sebastian Bach. Following is a brief excerpt from that sonata:



To this list belongs also George Gabriel Górecki, a scholarly and prolific composer, and Anton Mikulski, the first who aimed at symphonic evolution in compositions which, if lacking in contrapuntal development, are nevertheless rich in melodic invention.

In 1724, during the reign of Augustus III, was held the death of Augustus III and reopened two years later in November 1765. The first Polish opera, *Miła Modro*, in two acts by Mathew Kamiński, was produced May 11, 1778; the score calls for a string quartet, two flutes, two oboes, one bassoon and two French horns; there is an overture to each act, and of vocal numbers five in the first and eight in the second act, while the vocal parts are assigned to two women and three men. The production took place in the palace of Prince Anton Radziwiłł, nicknamed "Panie Kochaniku" (Beloved Sir), arrangements having been made to use his palace for public theatrical performances; but the owner, who had left his native land to live in Paris, changed his mind of a sudden

and returning, when within a few miles from Warsaw sent his representatives to prepare the palace for his reception. Only two performances of the opera had taken place, before enormous audiences, but the pleadings of Montherm the manager and his artists were useless; as they had to vacate inside of forty-eight hours, and as the King wanted to hear the opera, the Prince had it given at his theatre on Princes' street, where to-day stands St. Lazar Hospital.

In 1779 was inaugurated the National Theatre, just completed, where the second Polish opera *Sophie, or Pacific Love-madness*, by the now universal favorite Kamiński, was given seventy-six times inside of a year. Other Polish composers of this period who became prime favorites with the public were Anton Wejner, Stefani, Elmer, Kurpiński, Kozłowski, Prince Cleofas Oginski, Witkowski. An interesting incident of this time is told of the well-known character, Ernst Theodor Amadeus (*see* Wilhelm) Hoffmann, famous author of fantastic tales, also a musician, lawyer and painter, who was married to a Polish lady. Transferred as councillor, from Plock to Warsaw in 1804, he undertook to reorganize the existing German Harmonie Gesellschaft and succeeded beyond all expectations. He brought together some hundred-and-twenty musicians and amateurs, Germans and Poles, including Elmer and other leading professionals in Warsaw, and secured enough funds to lease for the use of the society Prince Oginski's palace, to-day the Hotel de l'Europe.

Of executive artists the Poles have supplied the world with their quota; in the early years of the nineteenth century Fryderyk Chopin, Joseph Novakowski, Thomas Nidecki, Joseph Krogulski, Stanislas Moniuszko, Oscar Kolberg, Charles Lipinski, Mary Szymanowska a distinguished pianist and composer, whose daughter Celina married the Polish bard Mickiewicz in 1834; among the favorite singers can be mentioned Agdalene Jasinska, Caroline Stefani, Constance Pietrasz, Sembrich-Kochanska, Boguslawski, Janusz, Miczwinski, Szarzynski. Among those of the latter half of the nineteenth century whose artistic personality left its impress in the great book of records, were the Komiski brothers, Anton and Apolinarius, Paul Kuczyński, Henry and Joseph Wieniawski, Alexander Zarzycki, Princess Marcelina Cantoryska, Julius Zarzycki, Adam Mincheimer, Joseph Hofmann.

The music of a nation is far from being decadent, even if its representative men fail to maintain scrupulously the ancient style in all its purity, when it can present such talented composers and executive artists as Bandrowski, Gall, Godowski, Jarocki, Młynarski, Nowowiejski, Oginski, Pachulski, Padewski, Stojowski, Zdenki, Kaszowska, Sobolewska, Paulina Szali, and others, men and women of to-day, all of whom have worked scientifically with much self-denial and great perseverance in the education of students and the world at large.

In Poland as in Russia, Hungary, Bohemia or France, musical life stands on a high plane, for composers show earnestness in work, ambition, facility of invention and a tendency toward leaving no stone unturned in the refinement. The recent movement of the "Young School" represented by men like Karłowicz (recently deceased), Fitelberg, Melcer, Rzycki and Szymanowski, blends the classic and romantic theories with the devious ways of Richard Strauss; their works, for example Rzycki's *Ballade* for piano and orchestra, also his Symphonic humoresque *Pan Twardowski*, the *Faust* of Germany, or Fitelberg's *Symphonic Poem*, show, in fact, for they breathe strength and vitality, even if the development of Polish drama is not sufficiently broad and deep in their musical presentation, though impressive and promising.

The reader is referred to the following works dealing more fully with the above subject: A. Bruckner—*History of Polish Literature* (in Polish); Ladislas Górecki—*Discourses on Musical conditions in Poland in the XVIII century* (in Polish); Stanislas Zdzienicki—*Historical sketch of the Polish opera* (in Polish); Pawinski—*The young days of Sigismund The Old* (in Polish); W. Sawinski—*Dictionary of Polish Musicians* (in Polish); C. F. Tencz—*Musica e musicisti italiani in Polonia* (in Italian); Jarocki and Zdzienicki—*The Poles in Music* (Vol. 17-18, The Century Library of Music).

THE ETUDE

Profits of the Accompanist

By EDWARD ELLSWORTH HUPHER

The qualifications for a good accompanist are: first, that he be able to place himself in sympathy with the soloist; second, that he be a good reader; third, that he be able to transpose and to improvise.

The ability to keep one's self in sympathy with the soloist is of the first importance because on it depends the esthetic quality of the whole performance. It is the musical instinct dominating; while the other qualifications are purely mechanical. And it is among the things which may be acquired and developed. Without dominating the "gift" idea as a fact, there is no doubt that it has been greatly overworked. True, there are those naturally talented as accompanists. And it is also true that there are many very excellent accompanists who, born with no particular gift, have achieved victory by patient and persistent endeavor.

First and last the accompanist must be willing to take a second place. An accompanist should be a support, adding strength and color to the solo. What the soloist (and the public) wants is an accompanist which will furnish a background to bring out in strong relief the beauties of the solo. If an accompanist wishes to make any reputation for herself, she must keep this in mind, always striving to keep in perfect sympathy with the soloist, to supply a reliable support, and yet to do it in such an unobtrusive way that her work will seem a part of the solo. Now this faculty may be cultivated if only the aspirant will go earnestly about it. Avail yourself of every opportunity to practice. Then, while rehearsing, keep on the alert for every shading of time or tone of the voice or solo instrument, and try to fit your accompaniment to it. You must even try to anticipate what the solo intends to do. Gradually it will become easier till some day you will find yourself almost involuntarily subject to the moods of the soloist; and then you have attained the most valuable feature of the accompanist's art.

READING AT SIGHT

The ability to read readily at sight is a great boon to the accompanist. When the choice is between a poor reader who is subjective to the moods of the soloist and the ready reader who is apt to fly to a tangent to display his brilliancy, any soloist will prefer the former. The shortcomings of the former may be overcome by practice, while the latter is beyond redemption.

To develop ability in sight-reading, PRACTICE. Read everything you can find that is within your technical grasp. Hymns, anthems, accompaniments, sonatas, easy solo music; all these will be valuable for practice. Take a composition of reasonable difficulty, at a moderate movement; concentrate your whole mind upon it; and play it straight through with the fewest possible mistakes. Pick up a new piece at a moment's notice. Never halt to pick up a new piece at a moment's notice. Read each selection but once, then try it aside for at least a week. Frequent repetitions cease to be sight-reading. Of course nothing is sight-reading when once

one has played the selection; but few of us have a library that would last us long if everything was permanently laid aside after one reading. By allowing long periods between readings almost as much benefit is derived as from all fresh selections. It is very exhausting work, and as soon as the mind begins to be fatigued scarcely any further benefit is derived. In fact, bad habits are apt to result. One half hour per day soon will show very noticeable results in your reading ability.

HOW TO TRANSCRIBE

The accompanist, thoroughly equipped for professional work, must be able to transpose readily. This presupposes a knowledge of harmony. Select a simple melody. Learn it thoroughly as written. Play it a major second, a minor second, then a major or minor third higher, then lower, than it is written. At first each tone will have to be transposed separately, but with experience you will be able to see whole motives or phrases in the new key. Gradually increase the difficulty of the melody. Then use selections with simple harmony, and repeat the same process. To transpose harmony readily, one should know all the chords and their relations in the key. Then, when one sees a tonic chord before him, it is only necessary to play the same position of the tonic chord in the key to which he is making the transposition. Presto change, the trick is done. Easy, isn't it? When one knows how. Work faithfully at your harmony exercises; they are the key to successful transposition. Practice does the rest.

The young musician can employ some time to no better advantage than in playing accompaniments. To be skilled in accompanying is a sign of sure musicianship. Your playing of it will raise your estimation of the true musician or critic than your most brilliant display of pianistic protechnics.

Your teacher has very little time to devote to this phase of your education. In fact, very little of it can be taught. Experience and careful attention to detail are your best masters. Make friends with soloists; have frequent rehearsals with them. Strive first, and last always to have your accompaniment fall into line with the moods of the soloist, making it a genuine support to his work. Strive, not to think for yourself, but to read the soloist's thoughts and to sink your individuality into his interpretation. Your first attempt may not be a glorious success, but sincerity of purpose will assure final victory.

For those living in small communities there is little hope of direct financial returns from accompanying. Like other public appearances of musicians, such work is expected to be gratuitous. In the larger centers accompanists command prices which make their work very satisfactorily remunerative. Of course this implies that they will be well qualified. Even in the smaller places there is competition in the matter of the prestige and popularity obtained and, for the teacher, in the wider patronage which these will bring.

But the greatest benefit of all will be a wider acquaintance with technical literature, broader artistic grasp, and a development of individual powers.

The Pupil and the Artist-Teacher

By MISS HELEN G. VAN BUREN

EVERY ambitious boy and girl has looked forward for years to the time when he or she will study with a "master"—an artist-teacher. But how many know what to expect from one of these teachers or what they should expect to find in pupils in return?

First, consider what we expect to find in our artist-teacher. He is usually a broad, all-around musician and a skilled performer on one special instrument, be it piano, violin or any other instrument. More than this, he is generally a widely cultivated man, wide-awake intellectually, space with the times, and, above all, one who is able to express his own musical ideas in such a way as to inspire us to accomplish the best that is in us. We must not look for a careful, painstaking pedagogue or one who will drill us on technical difficulties and sympathize with all our individual shortcomings. When the student goes to a "Big-Gun"

in the musical world, he must expect big things from him and it is for these only that he should pay his big prices.

What should we ourselves bring to such a teacher? First of all we should possess a sound technique, so developed that undivided attention can be given to the interpretation of the composition being studied. Without this, no matter how musical we may be, the ideas we receive will have no means for expression. To derive full benefit from the lessons we should have had a liberal education and keep an open mind, ready and eager to absorb knowledge, for it will be given in abundance. One other thing, often overlooked, is the necessity of being both gentle and able to give a great amount of time and strength to the work. One new composition after another will be taken up and the amount of mental and also physical labor demanded for satisfactory results is really tremendous.

The Magic Number—168. A Suggestion to Ambitious Teachers.

By RUTH ALDEN.

In one respect at least, Fortune makes us all her favorites. She places at our disposal without favor to one over another, not the same length of days to be sure, but precisely the same length of day. We all of us have exactly twenty-four hours from now until this time to-morrow. In that time we may, or we may not, do a day's work, but we shall surely make a day's record.

There is nothing in our possession that we manage with less skill than the very moments that make up life. We feed instinctively so wisely in this coin, so well supplied with it, that we are prodigal. And not that alone. We also forget what we have done with it. We never forgets what it has been doing with us. Mark that!

As a result of this failure on our part to take a grasp upon our day and make it our own, we are all forced to become victims of that state of consciousness called by such technical terms as:

THIS IS MY BUSY DAY

HURRY UP, WE HAVEN'T THE TIME.

These, and all of their kind are symptoms of a trouble that spells death for us unless we can see and realize just what time is and also how to dispose of it.

Children are the most legitimately busy people in the world. Their interests are varied and their activities are intense. It often happens that to add a music lesson (and the necessary practice) to a life already full is an embarrassment indeed. We may never convince the child that this added burden will "bring beauty into his life." His life (and the life of every child) is already full of beauty. We can well agree to let that take care of itself, but we must not fail to show the youngsters the fallacy of the "haven't time" idea. We may be too old ourselves to learn better, but let us not fail to teach them that he has about twice as much time as he thinks he has.

Ask a child to work it out for himself. If you are a good teacher you will certainly interest him. Do not tell him the facts. Lead them out, this way:

How many hours in a day?

Twenty-four.

And days in a week?

Seven.

And seven times twenty-four? (Give him a little time on this.)

One hundred and sixty-eight.

Now let him take out of his one hundred and sixty-eight hours, his sleep time, just as if he was spending so many cents out of a total of \$168.

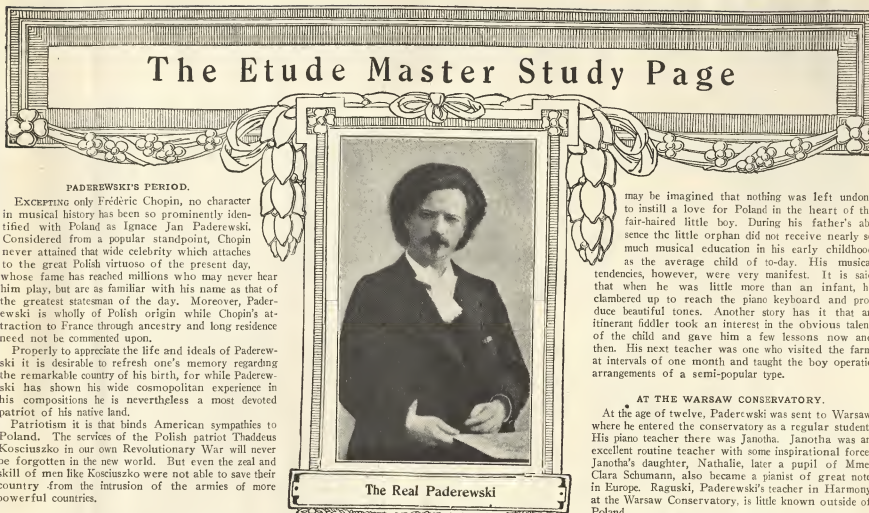
From the remainder deduct the hours per week in school. Again the number taken up by home study, meals, exercise and the like.

How Much of You is Really Alive?

It was the late Prof. William James, of Harvard University, Merlins among American psychologists, who first aroused Americans to the consciousness of the fact, that alert and strenuous as we are, we habitually use only a very small part of our total energies. As Mr. Walter Damrosch put it in the January ETUDE, many of us are dead and do not realize it.

There comes a momentous time in the life of almost every man and every woman when the individual goes down or goes up. Unfortunately, this period comes on so insidiously that we do not notice it. Little by little the "nerve," the "go," the "push" play out. We eat more, drink more, loaf more and before we know it we pass the dead line. Dead when we ought to be growing magnificently with every year. Many are at that vital point and thousands of others have past it. Millions are approaching it. Are you taking the upward road as did Gladstone, Milton, Longfellow, Hugo, Verdi? There is no question more important than this question to you. We believe that the music worker ought to become more vital, more efficient, more valuable with every year. In the next issue of THE ETUDE Mr. Thomas Tapper will show how one may pass the profitable subject than this. Do not miss it.

The Etude Master Study Page



The Real Paderewski

"RHYTHM IS LIFE."

Folk Music, was Elmer, the teacher of Frédéric Chopin. Chopin's own part in introducing the Polish music to the world is well known. His melodies and rhythm to the musical world is well known to all equipment. Another significant work in Polish to the development of the art was Stanislas, who although born in Lithuania (1820), is chiefly known for his devotion to Polish musical ideas.

PADEREWSKI'S ANCESTRY AND EARLY YEARS.

Paderewski's father was a gentleman farmer in Kurpylowka (Podolia). Podolia is now a province of South West Russia. His mother was known to have been a woman of exceptional musical gifts but as she died when the boy was still very young he received no benefit from this source.

Paderewski was born at his father's homestead, November 6, 1860. When he was three years old his father was exiled to Siberia for suspected connection with a revolutionary project. When the exile returned after feeling the iron hand of Russian despotism, it

may be imagined that nothing was left undone to instill a love for Poland in the heart of the fair-haired little boy. During his father's absence the little orphan did not receive nearly so much musical education in his early childhood as the average child of to-day. His musical tendencies, however, were very manifest. It is said that when he was little more than an infant he clambered up to reach the piano keyboard and produce beautiful tones. Another story has it that an itinerant fiddler took an interest in the obvious talent of the child and gave him a few lessons and then. His next teacher was one who visited the farm at intervals of one month and taught the boy operatic arrangements of a semi-popular type.

AT THE WARSAW CONSERVATORY.

At the age of twelve, Paderewski was sent to Warsaw where he entered the conservatory as a regular student. His piano teacher there was Janotha. Janotha was an excellent routine teacher with some inspirational force. Janotha's daughter, Nathalia, later a pupil of Mme. Clara Schumann, also became a pianist of great note. Her husband, Raguski, Paderewski's teacher in Harmony at the Warsaw Conservatory, is little known outside of Poland.

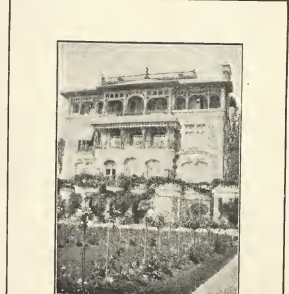
The early ambition of the future virtuoso was not that of becoming a great pianist, but rather that of becoming a great composer. It was with this purpose in view that at his early concert he often played his own compositions. The first impression pertaining to his early work as a pianist, is very interesting. Paderewski was engaged to play at a concert in a little rural music centre and found the piano so antiquated that the strings after they were struck. In order to give the concert he hired a man with a switch, who adjusted these hammers after they were struck as the program proceeded. This was probably the first piano ever introduced with a partly human action. Paderewski re-entered the conservatory at Warsaw and when he was only eighteen years of age his proficiency was so pronounced that he was appointed a teacher in the institution. By this time he had married a Polish girl, and when he was only nineteen, the great tragedy of his life came with the death of his wife, leaving him with a son bright in mind but paralyzed in body. To this son Paderewski became the most devoted of fathers and although the boy died in youth, the great pianist was wrapped up in his life as in his own.

PADEREWSKI AS A CONSERVATORY TEACHER.

One has but to realize what the effect of the routine of the Conservatory was upon so sensitive a nature as that of the young Paderewski. From early morning to late at night he taught with little respite. This was a kind of ordeal to a man with Paderewski's temperamental complexion. It was then that he resolved to become a virtuoso in order that he might later have the leisure to become a composer. He determined to go to Leschetzky at position with Kiel and Urban at Berlin. Kiel was one of the most renowned teachers of contemporary of his time and was professor of composition at the Royal High School of Music, Heinrich Heine was the teacher of three of Paderewski's friends. At the age of twenty-three Paderewski received the appointment of piano teacher at the Strassburg Conservatory where his reputation was so insignificant that most American teachers would have turned up their noses at it.

INSPIRATION FROM A FAMOUS ACTRESS.

It was while he was at Strassburg that Paderewski met his famous compatriot, Mme. Modjeska (Mme. Modrzejewska). This distinguished artist's father had been a musician and she immediately took an interest in the artistic career of the young man with such great ambition and high ideals. Herself one of the greatest of Shakespearean actresses of the time, she was able to give the young man advice of a practical nature which he was only too glad to accept. She found in him a "polished and genial companion; a man of wide cul-



Paderewski's Home at Lausanne, Switzerland.

POLAND'S FORMER GREATNESS.

In the third quarter of the XVI century, Polish rule extended over some 380,000 square miles—a territory greater than that occupied by all of our New England states and our Middle Atlantic states, with the addition of Ohio, Indiana and Illinois. Now, there is no Poland save in the hearts of the Polish people. What was once a great country of thirty-five million people was now tragically divided into provinces of Russia, Prussia and Austria; three-quarters of Poland's former possessions went to Russia.

Despite every imaginable effort on the part of the governments to exterminate patriotism in what was once Poland, the Poles of today, who have politically ceased to be a nation for one hundred years, and the love of country burn deeper in their hearts than ever before. They have witnessed the genius of their great sons and daughter winning fame in all lands while their own soil has been under the heel of the despot. The revolutions of the forties and the sixties failed to bring liberty to Poland despite the intervention of France and Great Britain; three-fourths of Poland paid dearly for her revolutions for Russia seized members of the aristocracy and hurried them off to Siberia like felons.

Nevertheless, proud hearts still beat firm and strong, waiting for the day when Fate will bring back the old glory of the desecrated land.

POLISH HISTORY AND CULTURE.

Polish history may be traced back to origins so remote as to be largely mythological. In the sixteenth century it was the most powerful country of eastern Europe. In this land of valiant knights and brilliant women, aristocracy flourished. The warring interests of these nobles resulted for a time in breaking the unity necessary for the preservation of military force and this contributed to the downfall of Poland.

It is estimated that over fifteen million people still speak the Polish language; Polish literature dates from antique poems said to have been produced in the tenth century. Doubtless the Polish writers best known in countries beyond the borders of Poland are Mickiewicz, Słowacki, Krasiński and Henryk Sienkiewicz. Those who have read the masterpieces of the last named writer (*Pan Michel and With Fire and Sword*) may estimate the depth and power of Polish literary attainments.

A GENERAL ASPECT OF POLISH MUSIC.

Polish music is strongly characteristic in its national tendencies. At first religious and then moulded after the folk dances and folk songs of the people, it is very intimately interwoven with the daily life of the men and women of all stations. The polonaise of the court is as national in its spirit as the mazurka of the peasant. Among those who did much to preserve the beautiful in Polish

ture; of wit and intellect; a big, bold tongue; brilliant in talk; a man wide awake in all matters of personal interest, who knew and understood the world, but whose intimacy she and her husband especially prized for the elevation of his character and refinement of his mind."

WITH LESCHETZKY.

Paderewski at the age of 20.

Mme. Modjeska, found himself in Vienna under the guidance of Prof. Theodore Leschetzky and his equally renowned wife, Mme. Annette Esipoff (Esipova). This was in 1886 when Leschetzky was then fifty-six years of age and had been teaching for forty years, as he began when he was only fifteen years of age. Leschetzky was what can only be described as a natural teacher. Where Paderewski had found teaching in a conservatory dull and dry, Leschetzky found it his life. Indeed he taught in the St. Petersburg Conservatory for over twenty-five years.

Leschetzky's wide experience extended from the day of his own teacher, Czerny through that of his contemporaries up to the present. Naturally he took an immense interest in his fellow countryman, Paderewski, who remained his pupil for the better part of four years.

Paderewski, it should be remembered, was an accomplished musician when he went to Leschetzky. He had already made a tour of part of Russia and had been engaged in teaching advanced pupils for several years. It was this spirit of ambition to do better and still better which led the brilliant young musician to a realization of his shortcomings and the necessity for more study.

At the end of his first year with Leschetzky, Paderewski appeared in concert in Vienna and caused an immediate sensation. At the time the tendency was to attribute his great success to the special methods of Leschetzky. As a matter of fact, Leschetzky had often denied that he has any method except that employed by his Vorleser in removing the technical shortcomings of master pianists whose previous training has been more or less irregular. Leschetzky himself has never posed as anything other than an artist teacher employing any justifiable means to reach a given end. In the case of Paderewski, he had wonderful material with which to work as there can be no question that Paderewski would have been a great virtuoso irrespective of who might have been his teacher.

IN PARIS AND LONDON.

Paderewski's first recital at the Salle Erard in Paris (1888) was attended by a very slender audience. Fortunately the great orchestral conductor, Camille Saint-Saëns, and the composer, Maurice Strakosky, were present and realized at once that a master pianist had appeared upon the horizon. They engaged him immediately for important orchestral concerts and almost before he knew it, the artist who had waited so long and worked so hard for success was the lion of the hour in Paris. A later appearance at the Conservatoire established him as one of the great pianists of the day—the composer of Liszt and Rubinstein.

London, like Paris, was a trifle apathetic at first but Paderewski soon became the idol of the hour in England and has since been enormously popular with both the public and the musicians. The attitude of the conservative English critics of the time was doubtless influenced by the sensational manner in which Paderewski had been received in Paris and by the contrast between his manner of wearing his hair, a matter due to his own taste and not to an attempt to secure publicity. The pianist formed the habit of not reading criticism of his playing or his personality whether favorable or unfavorable, and went calmly about the business of his art, letting the critics fight among themselves as to his ability.

DÉBUT IN AMERICA.

Paderewski's American debut was made November 17, 1891, in New York. His first audience was representative and brilliant but here again most of the critics were loath to accept the famous pianist at his real artistic worth. The only reviewer, found his playing so remarkable that his success grew "like an avalanche."

Here was a pianist with high artistic ideals, abundant technique, who could speak to his audience through the keyboard so that they would find a newer and richer meaning in the messages of the masters. His consequent success in America is now a part of our musical history. While this has often been estimated in huge sums of money, such a criterion is perhaps unfair to American musical audiences and American musical standards. It is better to say that people actually went hundreds of miles in order to be present at his recitals. Not even Rubinstein was received with such astonishing favor.

IN GERMANY.

Probably no pianist had more difficulty in breaking through custom in Germany than had Paderewski. It seemed a part of the German musical life to condemn any attempt to avoid the stereotyped in technical methods. Indeed, when Paderewski played in Berlin, he followed the performance of his own remarkable concerto by an encore from Chopin. You follow. It is said, was so disgruntled at the ovation given to the Polish pianist that he showed his feeling by moving violently during the encore. The unapproachable attitude of a few ardent critics of the "Vaterland" excited the pianist so greatly that he refused to appear in Germany for some years. When he did appear, however, the public ovation given to him was exceptional in every way.

PADEREWSKI AS A PIANIST.

If one were asked to define Paderewski's greatness as a pianist, the best phrase to employ would doubtless be "it is because his grasp of his art is all-comprehensive." One does not speak of "the technique of Paderewski," the "pedaling of Paderewski," the "bravura of Paderewski," all these and other characteristics are merged into his art so that no one feature of his work at the keyboard outshadows any other. Perhaps one of the most intelligent of all appreciations is that of Dr. William Mason, who knew the pianist intimately, and in turn greatly admired him. Dr. Mason writes: "The heartfelt sincerity of the man is noticeable in all that he does, and his intensity of utterance easily accounts for the strong hold he has over his audiences. Paderewski's playing presents the beautiful contrast of living with the dead. His phrases, that subtle quality expressed in some measure by the German word *Schönheit* and in English as intensity of aspiration. This quality Chopin had and Liszt frequently spoke of it. It is the unselfish, poetic haze with which Paderewski invests and surrounds all that he plays that renders him so unique."

PADEREWSKI THE COMPOSER.

Mr. Henry T. Finck, an intimate of Paderewski, in his excellent brochure *Paderewski and His Art* (now unfortunately out of print), makes the following statement: "Of Paderewski it must be said as of Chopin, Liszt and Rubinstein, that great as is his skill as a pianist, his creative power is even more remarkable. Although he is a Pole and Chopin his idol, yet his music is not an echo of Chopin's." It has been noted that Paderewski's first ambition was to become a composer; his whole life work has in fact been focused upon this first desire. He became a pianist in order that he might purchase the leisure for composition. However, there can be no doubt that his epoch-making success as a virtuoso has so colored the public mind that it refuses to consider the master works of Paderewski while it readily admits those of less worthy composers not afflicted with a great reputation as a performer. Serious-minded musicians must become intimately acquainted with Paderewski's compositions for orchestra, the stage, the voice, the piano, etc., do not hesitate to declare him not only among the foremost masters of the present, but among the great masters of all times.

The little Minuet in G, known as "Paderewski's Minuet," although a bagatelle, is probably one of the five most popular pieces ever written, yet very few of Paderewski's other more noteworthy piano pieces are widely known. His concerto for piano and orchestra is one of the finest works of its description and readily ranks with the great concertos of Chopin, Beethoven and Brahms. The *Chopin Variations* are extremely melodious and full of character. Many of the piano pieces in the set known as *Six Humoresques de Concert*, particularly the *Caprice in the Style of Scarlatti* and the *Barokko* are so singularly distinctive and interesting. The *Barokko* has a "bite" to it which makes it one of the most fascinating piano pieces of its class.

Toccata des Désert is full of atmosphere, but demands a very skilled interpreter to bring out its full dramatic effect. The four *Morceaux de L'Est*, *Mélodie*, *Theme Varié* in A and *Nocturne in E Flat*, the last named is possibly the most played. The *Concerto for piano and orchestra in A minor* is easily one of the greater works in larger forms written for piano. One

critic has rated it as the greatest concerto since Schumann. Paderewski's songs are rich and full of character while always sincere in their delivery. His *Symphony in B minor*, which first became known in the United States through the fine performances of it given by the Boston Symphony Orchestra, is a work of majestic lines, magnificently orchestrated and filled with ideas and harmonic treatment. It is a splendid melodic idea and the great composer said that he has written the woes of his native land into this masterpiece. His opera *Manru* should be heard more frequently as many concede it to be Paderewski's finest production. This opera was first given at the finest production. This opera was first given at the finest production. This opera was first given at the finest production.

PADEREWSKI'S PHILANTHROPIES.

Paderewski has given lavishly of the wealth bestowed upon him by enthusiastic music lovers. Upon one occasion when he had promised his services for a benefit to be held for the Actors' Fund in America, he found that he was unable to come to the aid of his fellow countrymen, explaining that he was physically incapacitated. His keen pianist's heart in America is the Paderewski Fund, consisting of the sum of \$100,000 to be devoted to the purpose of fostering musical composition in America. Once every three years a prize of about \$200 is given to some fortunate competitor. Among those who have succeeded thus far have been Henry K. Hadley, Horatio W. Parker, Arthur Bird and Arthur Shepard. The fund was founded in 1900, and is a very gratifying evidence of Paderewski's interest in American musical development.

PADEREWSKI'S PERSONALITY.

The philanthropies of Paderewski represent an interesting side of his nature. His intense seriousness at times makes it difficult to believe that he may be the most youthful and vivacious of men. His friends are well aware of his quick wit as well as his broad general learning. In conversation, especially speaking his own language, he is very exceptional even for a Pole. He speaks English, for instance, with so slight a suggestion of an accent that it is not noticeable. Paderewski's magnetism has been the subject of many discussions. His fascinating personality, his breadth of vision and his lofty idealism are well remembered by all who have known him. At his beautiful home at Morke, Switzerland, he takes great delight in horticultural and agricultural matters and is joined in this by his accomplished wife who married in 1898 and who for years cared for his invalid son. Mme. Paderewski was born in Barrone, Ross. Her first husband was the noted Polish violinist, Lodovick Gorski.

A PADEREWSKI PROGRAM.

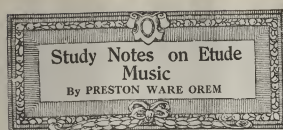
In the preparation of the following list the main considerations have been to select the most interesting and most difficult. Paderewski possesses a remarkable range of appropriateness. His orchestral compositions, with the few exceptions of Chopin, are real orchestral works. His piano compositions, with the few exceptions of Chopin, are always idiomatically Polish. Many of his pieces are so beautiful that they are in a program by themselves.

	Piano Solo	Grade
1. <i>Waltz</i> , Op. 9 (Book II), No. IV	5	5
2. <i>Polonaise</i> , Op. 9 (Book II), No. VI	5	5
3. <i>Polonaise</i> , Op. 9 (Book II), No. VI	5	5
4. <i>Polonaise</i> , Op. 9 (Book II), No. VI	5	5
5. <i>Polonaise</i> , Op. 9 (Book II), No. VI	5	5
6. <i>Polonaise</i> , Op. 9 (Book II), No. VI	5	5
7. <i>Polonaise</i> , Op. 9 (Book II), No. VI	5	5
8. <i>Polonaise</i> , Op. 9 (Book II), No. VI	5	5
9. <i>Polonaise</i> , Op. 9 (Book II), No. VI	5	5
10. <i>Polonaise</i> , Op. 9 (Book II), No. VI	5	5

11. *Chant des Vespéraux*, Op. 14, No. 2, 4, 6, 8, 10, 12, 14, 16, 18, 20, 22, 24, 26, 28, 30, 32, 34, 36, 38, 40, 42, 44, 46, 48, 50, 52, 54, 56, 58, 60, 62, 64, 66, 68, 70, 72, 74, 76, 78, 80, 82, 84, 86, 88, 90, 92, 94, 96, 98, 100, 102, 104, 106, 108, 110, 112, 114, 116, 118, 120, 122, 124, 126, 128, 130, 132, 134, 136, 138, 140, 142, 144, 146, 148, 150, 152, 154, 156, 158, 160, 162, 164, 166, 168, 170, 172, 174, 176, 178, 180, 182, 184, 186, 188, 190, 192, 194, 196, 198, 200, 202, 204, 206, 208, 210, 212, 214, 216, 218, 220, 222, 224, 226, 228, 230, 232, 234, 236, 238, 240, 242, 244, 246, 248, 250, 252, 254, 256, 258, 260, 262, 264, 266, 268, 270, 272, 274, 276, 278, 280, 282, 284, 286, 288, 290, 292, 294, 296, 298, 300, 302, 304, 306, 308, 310, 312, 314, 316, 318, 320, 322, 324, 326, 328, 330, 332, 334, 336, 338, 340, 342, 344, 346, 348, 350, 352, 354, 356, 358, 360, 362, 364, 366, 368, 370, 372, 374, 376, 378, 380, 382, 384, 386, 388, 390, 392, 394, 396, 398, 400, 402, 404, 406, 408, 410, 412, 414, 416, 418, 420, 422, 424, 426, 428, 430, 432, 434, 436, 438, 440, 442, 444, 446, 448, 450, 452, 454, 456, 458, 460, 462, 464, 466, 468, 470, 472, 474, 476, 478, 480, 482, 484, 486, 488, 490, 492, 494, 496, 498, 500, 502, 504, 506, 508, 510, 512, 514, 516, 518, 520, 522, 524, 526, 528, 530, 532, 534, 536, 538, 540, 542, 544, 546, 548, 550, 552, 554, 556, 558, 560, 562, 564, 566, 568, 570, 572, 574, 576, 578, 580, 582, 584, 586, 588, 590, 592, 594, 596, 598, 600, 602, 604, 606, 608, 610, 612, 614, 616, 618, 620, 622, 624, 626, 628, 630, 632, 634, 636, 638, 640, 642, 644, 646, 648, 650, 652, 654, 656, 658, 660, 662, 664, 666, 668, 670, 672, 674, 676, 678, 680, 682, 684, 686, 688, 690, 692, 694, 696, 698, 700, 702, 704, 706, 708, 710, 712, 714, 716, 718, 720, 722, 724, 726, 728, 730, 732, 734, 736, 738, 740, 742, 744, 746, 748, 750, 752, 754, 756, 758, 760, 762, 764, 766, 768, 770, 772, 774, 776, 778, 780, 782, 784, 786, 788, 790, 792, 794, 796, 798, 800, 802, 804, 806, 808, 810, 812, 814, 816, 818, 820, 822, 824, 826, 828, 830, 832, 834, 836, 838, 840, 842, 844, 846, 848, 850, 852, 854, 856, 858, 860, 862, 864, 866, 868, 870, 872, 874, 876, 878, 880, 882, 884, 886, 888, 890, 892, 894, 896, 898, 900, 902, 904, 906, 908, 910, 912, 914, 916, 918, 920, 922, 924, 926, 928, 930, 932, 934, 936, 938, 940, 942, 944, 946, 948, 950, 952, 954, 956, 958, 960, 962, 964, 966, 968, 970, 972, 974, 976, 978, 980, 982, 984, 986, 988, 990, 992, 994, 996, 998, 1000.

BOOKS ON PADEREWSKI.

1. *The Pianist*, by Henry T. Finck. (New York: G. Schirmer, 1900.) 2. *Paderewski*, by Henry T. Finck. (New York: G. Schirmer, 1900.) 3. *Paderewski*, by Henry T. Finck. (New York: G. Schirmer, 1900.) 4. *Paderewski*, by Henry T. Finck. (New York: G. Schirmer, 1900.) 5. *Paderewski*, by Henry T. Finck. (New York: G. Schirmer, 1900.) 6. *Paderewski*, by Henry T. Finck. (New York: G. Schirmer, 1900.) 7. *Paderewski*, by Henry T. Finck. (New York: G. Schirmer, 1900.) 8. *Paderewski*, by Henry T. Finck. (New York: G. Schirmer, 1900.) 9. *Paderewski*, by Henry T. Finck. (New York: G. Schirmer, 1900.) 10. *Paderewski*, by Henry T. Finck. (New York: G. Schirmer, 1900.) 11. *Paderewski*, by Henry T. Finck. (New York: G. Schirmer, 1900.) 12. *Paderewski*, by Henry T. Finck. (New York: G. Schirmer, 1900.) 13. *Paderewski*, by Henry T. Finck. (New York: G. Schirmer, 1900.) 14. *Paderewski*, by Henry T. Finck. (New York: G. Schirmer, 1900.) 15. *Paderewski*, by Henry T. Finck. (New York: G. 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Chopin's *Improvisu in A flat* is treated in a most able and thoroughly exhaustive manner in Mr. Stojowski's lesson on another page. We commend this lesson to our readers and to teachers and students in general as a model of its kind. Mr. Stojowski leaves absolutely nothing more to be said. Grade 7.

MENUTTO—L'ANTIQUE—J. PADEREWSKI.
The Polish number of THE ETUDE would be incomplete without having this popular number in its music pages. This clever composition has probably been more played than any piano piece of recent years. Aside from its popularity this number has great value as a study piece. Grade 6.

NOCTURNE—J. KRZYZANOWSKI.
This is a representative composition by a writer of the most original kind. In some respects it reminds us of Chopin, but nevertheless it has a certain originality all its own. It should be studied with the utmost finish and attention to detail and it will require a rather free style of rendition. Grade 4.

SONG OF SPRING—L. DANNENBERG.
Loris Dannenberg is a contemporary American writer of much promise. Since his first work, his most recent work, is a delightful lyric number with a strong and alluring principal theme. In pieces of this type the principal attention of the players should be devoted to a production of the singing tone in order that the melody may be brought out in an eloquent manner. In *Song of Spring*, the syncopated accompaniment, while it must be duly subordinated, must nevertheless be played in such a manner as to afford a good harmonic background. A deft use of the damper pedal will aid in securing this result. Grade 4.

ALL SMILES—THURLOW LUCEANCE.
All smiles is a sort of *Valce Caprice*, a form in which Mr. Luceance usually has something good to say. The contrast between the two principal themes in D-flat major and A-flat major is very effective. The theme in double notes is also effective and very graceful. This piece should be played with considerable freedom throughout, rather capriciously. Grade 4.

VALESKA—G. D. MARTIN.
It is of interest to note how much variety may be introduced into pieces written in 3/4 time by a shifting of the accents and by various rhythmic devices. At first sight Mr. Geo. D. Martin's *Valeska* looks like a waltz movement and again it suggests a *mazurka*, but as a matter of fact it is more nearly in the rhythm of the *redowa*. The *redowa*, derived from one of the European folk dances, is more nearly like a *mazurka* than a waltz. There are signs of a revival of interest in both these dances. *Valeska* is merely a fanciful title suggested by a woman's name, popular in Austria and kindred countries. Grade 4.

'NEATH THE GREENWOOD TREE—H. WILDERMERE.
'Neath the Greenwood Tree is a very pleasing drawing room piece of intermediate grade, rather descriptive in style, with its harmonies so contrasted that the melody appears chiefly as though sung by an alto voice. This piece is valuable either for teaching or recital use. Grade 3½.

GAME OF DOMINOS—E. F. CHRISTIANI.
This is a novelty in the shape of a "black key piece." In this number, the melodies, in whichever hand they may appear, are entirely on the black keys. A few white keys are introduced here and there to suggest the harmonies. It will be noted that the *trio* is in the rather unusual key of C-flat major. In this key every note is a flat. Grade 3.

CANZONETTA—V. HOLLANDER.
The *Canzonetta* by Hollander has been popular for a number of years, both as a teaching and recital piece.

It has not been displaced by the many good new things which are appearing from time to time and it seems to hold its own through a certain freshness and vigor of inspiration. It is one of those pieces that does not wear out. As will be noted in another department of this issue of THE ETUDE, the composer Hollander is Polish by birth. Grade 3.

MENUTTO—PH. SCHARWENKA.
The brothers Philip and Xavier Scharwenka must always be included when one speaks of music by Polish composers. Although both have written successfully in all the larger forms, they have also written charmingly in lighter vein. We have always had a liking for the little *Menuetto in D* by Philip Scharwenka. This piece is a fine example of what may be accomplished by a really great composer writing in miniature style and with comparatively limited resources. The study of such pieces is always of great value in developing thorough musicianship. Grade 3.

POLISH CHIVALRY—A. PIECZONKA.
Polish Chivalry is an excellent example of the *marzeczka* rhythm. This rhythm is idealized by Chopin and his followers, has proven wonderfully popular. We might call attention to the fact that in this piece the principal accent seems to be shifted from the first beat of the measure to the second. Polish Chivalry should be played with a great deal of fire and dash, following carefully the various marks of expression. Grade 3.

TWO POLISH THEMES—A. FRANZ.
This number is a very effective arrangement in easy style of two of the most popular of Polish folk melodies. Grade 3.

LES AIDEUX—DUSSEK-SARTORIO.
This number is taken from Mr. Sartorio's series of selected classics. J. J. Dussek (1761-1812) was of Bohemian birth but of cosmopolitan residence. He was one of the first successful writers of drawing-room music and a pianist of high attainments. *Les Aideux* is a charming little waltz, as arranged by Mr. Sartorio the piece is extremely simplified but the principal themes and the harmonies remain intact. Grade 3.

THE PROMENADE—J. F. FRYSSINGER.
This lively little march movement in 6/8 time is taken from a new set of teaching pieces just completed by Mr. Fryssinger. It should prove a very useful number for young players and useful as a study in rhythm. Grade 2½.

THE LITTLE MAJOR—M. LOEB-EVANS.
This is another march movement but quite different from the preceding, written in 2/4 time. In this piece this is just right to be used for school marching, calisthenics, etc. Grade 2½.

THE SOLDIER'S SONG—S. STEINHEIMER.
This is a very easy teaching piece which will afford excellent opportunity for practice in playing with both hands in the bass clef. It will also afford practice in double notes. It should be played in a sturdy manner with large tones. Grade 2.

THE FOUR-HAND NUMBERS.
Scharwenka's *Polish Dance* is one of the most popular of all piano solos. It is no less effective in duet form and again an added richness and sonority in the four-hand arrangement. *Mirthful Moments* is a lively polka movement of easy grade. It is very well balanced, giving both players something interesting to do.

KUYAWIAK (VIOLIN AND PIANO)—H. WIENIAWSKI.
Wieniawski's *Kuyawiak* is a favorite with all violinists. Wieniawski, in addition to being a great violinist, was also an accomplished pianist. In this number he has employed some striking folk themes. Although it employs a number of features familiar to concert violinists, it is more than a mere "trick piece."

EVENING DEVOTION (PIPE ORGANO)—T. D. WILLIAMS.
Evening Devotion is a quiet, contemplative movement of much melodic and harmonic charm. This piece will depend very largely for its effect upon taste and well-contrasted registration. It will make an excellent evening voluntary.

THE VOCAL NUMBERS.

Mr. H. Wakefield Smith's *Watch, Tree and Tree* is a very fine sacred song, suitable for church use. It is rather fine in character from most of the sacred songs one usually meets, but its dramatic treatment and splendid refrain should render it very popular with singers and congregations alike. Mr. Homer Tourjée's *I Love You Dear* is one of the prettiest love songs that we have seen in a long while.

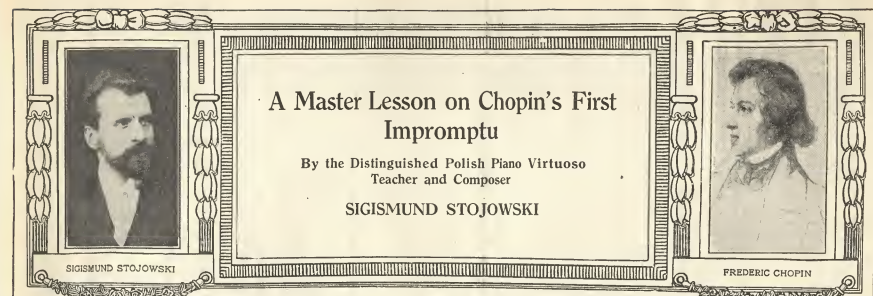
ONE OF YOUR TEACHER'S INCONSISTENCIES.

BY EDITH L. WAGNER.

"Oh, what's the use! I don't see any sense in it anyway—first you are told that you must keep time and then you are told that you mustn't. After that, the teacher has ranted and scolded until I have been so pelted, in self-defense, to play as evenly as the ticking of a clock, he veers around completely and insists that I place a 'tenuto' here and there in 'metronomic' time. I place a 'tenuto' here and there, but I gather that I do these terms are Greek to me, but I gather that I do now being told not to keep strict time—and why, in the name of goodness, could I not have been permitted to do as I please? (I am, of course, original!) Instead of a compliment of your playing, my teacher says, 'I am glad to hear Robin Hood's lark to acquire faulty time which is not original!'"

Yes, dear student, I know your argument, and I must be confessed that it seems all but just. But your original faulty time (probably your original and not faulty time or imperfect time, for the simple reason that there was no time at all. You only approximated the time values of the various notes, the half notes were longer than your quarters (being that they were not exactly twice as long. Your dotted note was somewhat longer than the one without a dot, but not exactly half as long again. In the case of a measure of eighth notes followed by one of quarters the probable error was that the eighth notes were played at just about the same rate, the two measures were not exactly of equal length. As for rests! Heaven knows! To the average student a rest represents an interval sufficiently long to permit of passing on to the "next" measure and no longer. It is to you, however, who you have failed to get that your teacher has strenuously insisted upon your playing as evenly as the ticking clock, and no matter what liberal allowance later take, that exactness will make itself felt at the vertebrae of your playing, as it were. It will ruin your work throughout.

You cannot take liberties with time until you have time to take liberties with. Before playing a *trio* or a waltz rubato you should be able to play in the time—and let it be known that there is something wrong with the musician who cannot play for himself, take no issue with a pianist's reluctance to refer to the instrument when dancing is in progress, with his detestation for the ordinary dance music (called) but if he is unable as the majority of us, to keep time for a waltz, two-step or what not, he can do so for considerable periods of time, he is definitely musical. It is absolutely essential to be able to play in the time, both slowly and at the prescribed tempo. It is particularly true in regard to such combinations of note values as the dotted eighth and sixteenth in Mendelssohn's *Hunting Song* (a difficult theme for many people), quadruplets beginning with *Grig's Butterfly*, gradually lengthening notes in the introduction in the simple piano arrangement of *Barcarolle* from the *Tales of Hoffman*, and the common stumbling blocks, three against two, against three, and like combinations. There must only a hair's breadth difference between the right time and the incorrect, yet the impression conveyed by the correct time may differ easily from that conveyed by the incorrect. For example, take the combination above cited: the three uneven notes in the Mendelssohn *Hunting Song* become a matter of mind common to careless players. They fail to convey the humming song mood of the piece, and in all other cases the mind and the hand's conception of time values and the fingers must be attuned to each and every note and rest its exact accomplishment properly placed. When this has been accomplished the student will soon know what to do where to indulge in tempo rubato and all other fluctuations of the tempo.



A Master Lesson on Chopin's First Improvptu

By the Distinguished Polish Piano Virtuoso Teacher and Composer

SIGISMUND STOJOWSKI

Chopin and the Music of Poland

More subjective at heart than Wagner, who tried objectively to illustrate the action on the stage, Chopin, lyric poet of the piano, yet was stirred by externals to more or less realistically romantic attitudes at portrayal. Some of his pieces seem almost sympathetic poems for the piano, to which his letters sometimes give an explanatory title, still less with literary programs; but it is easy in some cases to discern the epic vein in the light of some generating poems or circumstances we happen to know about.

POLAND'S DRAMA IN CHOPIN'S MUSIC.

He never wrote an opera, as was suggested to him; but of dramatic intensity his work is full to the brim. The drama of a noble soul, imprisoned in a frail and weak body, of a soul that mirrored the aspirations of a race which was living then, as it is now, the most heart-rending of dramas, was necessarily being forth accents of deep and tragic paths. Chopin, himself, claimed that his music embodied the soul of his beloved nation; indeed, like Mickiewicz, Poland's greatest poet, he could say, "I am a million, because for millions I love, and suffer." One need not indulge in what Mr. Ernest Newman calls "race fallacy" to perceive and discern in Chopin's utterances, impassioned and moody, almost simultaneously sad and joyous, now dipped in the melancholy of our landscapes, now sounding the chivalrous pride and nobility of bygone days or the mournful echoes of dire times—the manifold and compelling chords with which the mysterious harp of the Polish soul is strung.

There are two ways of being national open to an artist: one in the conscious use of characteristic peculiarities of folk-lore; the other, through the mysterious and revelatory connection between the individual heart and the collective soul. "Memories of his young days, carried away from the native soil and its people and music, in those years of the soul's apprehension which it is most durably impressed, have made Chopin national in both senses. In an address delivered at Chopin's centennial in Lemberg, Mr. Ledzewski has in noble eloquent words explained why and how the entire Polish nation responds and vibrates to the music of Chopin, in which it unforgettingly recognizes its very features. The so-called *tempo rubato*, itself, universally identified with Chopin's style, could be termed a trait of our national life. Musically it is a craving for liberty; it is a rebellion against the artificial tyranny of bar-line and rhythmic regularity and constraint, "as if it were the yoke of some hated government."

THE REAL CHOPIN AND THE WORLD'S JUDGMENTS.

Pole, pianist, poet, these three words sum up the quintessence of Chopin's personality, as well as any formula ever made. In these three fundamental aspects he was deeply subjective and revolutionary. Schumann said with the unerring insight of a kindred spirit: "Chopin's works are canons buried in flowers." "A sonnet poet," Heinrich Schumann and friend, already called him. Of the pianist Mendelssohn he performed marvels "which no one would ever have believed possible." But the world, those critics whom Schumann accuses of always lagging behind, ever was and still is so misundestanding and opposed to boldness and delicacy alike. The piano is much maligned and belittled and Chopin suffers from that bias. Although his message

reached the world outside of Poland by its force and humanity, few were broad-minded as Dr. Bie, who candidly confesses: "Why should a German's feelings be better or sorer than a Pole's?" The human intellect eager to understand, but too prone to judge in its attempts to weigh the material, to measure the immeasurable, especially in this scientific age of ours, so concerned about its precisions and estimates, is apt to go astray in its pretenses to analytical and perfect justice. Froese, alas, is ever ready to oppose poetry; hence the queer, disparaging talk about a genius like Chopin, against which Mr. Finck vehemently but righteously protests. The emotional nature of Chopin's inspiration, the very abundance and spontaneity of his improvisatory creative genius, the racial versatility of his high-strung nature, sufficiently explains his preference for smaller forms, which has been construed into "child-like helplessness" in the larger ones. The marmoreal coldness of the sonata could scarcely appeal to him in its diffused rigidity. If it be true that form is but extended rhythm and such rhythm be chiefly an intellectual element in music, the incommunicability of this tyranny with his nature is here illustrated in the same way as it is by his habit. But this writer holds that some of Chopin's innovations in this field were most happy, and if some forms did not "master him," he nevertheless perfectly mastered such forms as suited the needs and contents of his message.

CHOPIN THE TITAN.

As for the absurd legend of a "sickly," "effeminate" Chopin, it implies both a tribute to the feminine side of his genius—for creative artists are apt to be double sexed—and a strange blindness as to the fact that the author of the *Polemias* and Scherzi, *Ballades* and *Sonatas*, the *Fantasia*, *Etudes* and *Barcarolle*, was a Titan as well as a magician. The body struggled to the end against an invincible ailment, but inside a flame burned unflinchingly. The muse of the sick man in turn vied the tenderness and glory of life, foreboding the death, even serene visions of the Beyond. On his very death-bed Chopin dictated music. I know of no higher achievement of manliness. Another achievement of manly spirit was that Chopin worked, even in his last days, as a pianist, and he was a pianist and struggled hard to make his music heard in the crowd in which he moved—to overcome his improvisatory impulse, as if it were a deficiency, ever correcting and perfecting his conception with the most self-criticism and undaunted courage, before he could satisfy the artistic soul in soul and utterance he really was. The revelation of George Santayana makes of this a pathetic story, the very essence of art be choice, if only those who most deliberately choose are apt to become classics, then the "greater Chopin" surely was a classic, although what we know of his efforts toward perfection would not make him an unconscious one. Unconscious, he only was in the divine part of his nature, that was his. But some would have us believe that was higher and nobler ideals than his! Morals are indeed the "Circus of the Philosophers," Nietzsche says, and musical critics do not escape the temptation in their efforts for a class-room hierarchy of genius. As if art could have a class-room hierarchy of sincerity of heart allied to beauty of expression! This alliance is enough incentive to raise the legitimate human pride in artistic effort, to satisfy art above any other form of human play.

"Julius Czarliński: La Musique, ses Lois et son Evolution, glad to pay a tribute on this occasion to the illuminating book of Mr. E. Silliman Smith, which deals with the life of Chopin's genius and to American critics such as Mr. Huneker and Mr. Schumann, who have made with us and understanding of Chopin's art which it is perhaps impossible for a Polish artist gratefully to commend,

Mr. Stojowski's Analytical Lesson on the Impromptu in A Flat

Here is a lovely and lovable instance of noble "play" as conceived by a genuine artist's fancy. Limpid, vaporous, supremely graceful in design, crystal-like in its clarity of structure, it scarcely suggests the deeper aspects of the "greater Chopin." It does not sound the "pathological" (2), or deeply pathetic key-note, does not reflect the Polish soil or reveal the Polish soul. It is not one of those exotic products for the perfect understanding and rendition of which the insight and enthusiasm of racial affinity would seem necessary. Nor is it either the "bizarre" and "objectionable," (1) Chopin with the complex psychology of his maturity, such as one would shrink from putting into young hands. Yet it is Chopin, young Chopin too, but so true and complete, that Schumann could exclaim about it: "Chopin will soon be unable to write anything without making people cry out that it is by him." At the same time, Schumann, the generous, noble-spirited and only rival, stated with equal truthfulness that the "Impromptu" still resembles anything in the whole circle of his works that it cannot be compared with any other Chopin composition.

Dedicated to Mademoiselle la Comtesse de Lobau, published in 1837 and bearing the opus number 29, this "Impromptu"—his first—has not been commented upon by Chopin himself, as has been the second, evidently dearer to his heart as it also is deeper in tone and more artful in form.

In none of Chopin's Impromptus does the character of the piece wholly correspond, to my mind, to the definition of the name given in Grove's dictionary as that of an extempore composition. Schubert's Impromptus have more "naïveté"—as Mr. Huneker rightly contends—but even in those we meet with clear-cut forms and in one instance with a charming set of cleverly worked-out variations, hardly ever with free trend of extemporaneous thought. Spontaneous as Chopin's first Impromptu appears in conception, its perfect—though simple—structure suggests self-improvisation. The puzzle of titles in music, whether generally conventional or aiming at mysterious associations, ever remains a puzzle. Definiteness of word and distinctness of sound can only be ill-matched. But the French say: "Qu'importe, la fin justifie les moyens." What does the bottle matter if one only has the ecstasy!

FORMAL STRUCTURE.

Two conceptions, contrasted in character and treatment, have supplied the material and form of this Impromptu, which—like a miniature—consists of three parts, the third being a repetition of the first, the main subject thus enclosing the middle-section. These parts are in turn divided into sections, the first in three (A, B, C); the second or middle part into two (D, E). It is to be noted that while C carries a reminder—not as it would be usual a repetition—of A, out of which is evolved an extension and climax, the two segments of the middle section (D, E) are quite distinct and lead straight on to the return of the beginning. This breaks the regularity of a conventional pattern in a happy way, distinctive of Chopin's resourcefulness in avoiding rigidity and monotony.

THE FIRST PART: CHARACTER AND INTERPRETATION.

Prof. Nicks, sometimes badly deficient in his characterizations of the more recalcitrant aspects of Chopin's masterpieces, but obviously enamored with this gentle piece, aptly compares the first part, with its ever-moving triplets, to the bubbling and sparkling of a fountain "on which the sunbeams that steal through the interstices of the overhanging foliage are playing." The melodic lines are skillfully wrapped up—"enclosed in charming figures," as Schumann says. They wave freely and swiftly rise and fall, the performer's expression has to follow the fancifully described curves with velvety fingers in naturally given upward crescendos and downward diminuendos. The greater the length of the ascending wave, the greater must be the crescendo which once even rises to a powerful climax (17) when the melodic top-note can be heard loudly brought out in their shifting, syncopated rhythm.

Some repetitions of bars and harmonic changes offer instructive examples of coloristic possibilities in treatment. As this writer has previously insisted upon repetition—and the kindred term of sequence, which is repetition on another degree of the scale—can either

*A Polish letter of Chopin, comparatively recently published and to which I do not remember any reference made in any foreign book of Chopin's letters, bears out Schumann's occasional descriptive tendencies, as it relates, almost down to details, the genesis and context of the F sharp major Impromptu.

mean increased intensity or mere echoing. In each case the general character and context of the music should guide the performer's taste. Even if the composer's precise and authoritative directions should leave him no choice, these ought to be carried out intelligently. The duplication of the first bar may be played piano, without the indicated (1). But when that repetition recurs at (2) it seems opportune to enforce it, as it leads into the dominantly with a crescendo towards the top note. Again the repetition of bar (5) lends itself to an echo-like treatment, and the removal of the pedal would seem advisable in view of the purpose. Chopin's disparaging remark about Thalberg that he played "forte and piano with the pedals, not with his hands," need not be taken too literally and would only affect misuse turned into mannerism. The conclusion at which a commentator has jumped, that "the pedals should of course only be employed with a view to the quality and not the quantity of tone desired," strikes indeed beyond the mark. Tone-quality at the piano is a largely quantitative affair and the damper-pedal is an important dynamic as well as coloristic factor, the importance of which has surely been fully recognized by Chopin, in whose music the use of the pedals, in every way, is of paramount importance.

The treatment of the beautiful sequences equally requires a capricious diversity, partly subject to individual taste, for instance: the reproduction in part B of the melodic device (4) can be effectively diminished instead of augmented toward a piano B flat on top. The sustained quarter notes in this section require, of course, a singing quality (3).

There is yet another way of shading repetitions and sequences. The chromatic chords at (6), which lead to section C, the editor suggests starting piano, coloring by a crescendo in the middle sequence (7) followed by a diminuendo in the last sequence (8). In the same way can be treated the harmonic repetitions before the close of section C (10), where it seems as if the wavering sunbeams were ever hesitating on the surface of the waters, broken up into a myriad of glittering pearls. The editor suggests a crescendo with slight shading toward the middle, followed by a gradual diminuendo effect and slackening of tempo to melt finally into the pianissimo top note (12).

Some of Chopin's most characteristic ways appear in the harmonic web, in the rich chromatic by which Chopin vivified—also sensualized—the austere German diatonic harmony of yore. Also what Dr. Bis calls Chopin's "Dreistimmigkeit"—a persistent sense of three superposed, freely flowing, rather harmonic than contrapuntal parts, constantly underlies the structure, imparting to it a peculiar wealth of euphony. This adequate use of the pedal should enhance without excessive fear of ornamental passing notes, but with due respect to the purity of line. The indicated sustaining of quarter notes in the chromatic sequences in treble and bass, also the slight, occasional overholding of melodic notes as indicated (10), serves to emphasize this peculiar kind of polyphony.

THE MIDDLE SECTION.

In the middle section a voice seems to rise from the depths of the playing waters. The change of the ever-flowing triplets into a broad rhythm and the shifting of tonality to the relative minor key adds to the contrasting value of a cantilena, which now as distinctly dominates the whole fabric as previously the melody had been consigned in figuration. It breathes nobility, tenderness, yearning; in its second section even rises to passion. The noble melody is apt to please German critics, like what they so highly prize and call "Langsamkeit"—a long breath. Compared to the pregnant short Beethovenian themes, or to the mostly fragmentary melodies of Schumann, Chopin's melody has indeed the longest swing and scope. Before Wagner, Chopin is the inventor of the "unendliche Melodie," an unending melody—but the melody under consideration differs from the Wagnerian mode in as much as it is an articulate phrase, consisting of two distinct sections, themselves sub-divided according to the regular patterns of phrase building.

The broad and noble initial bars of section D appear twice, leading through passing modulations to a cadence in the key of C major, reached in a roundabout, enchanting way, of truly Chopinesque character in its boldness and novelty. The haze of melancholy that seemed to veil the single voice as it arose from the sun is now dissolved in soft light (24). The "forlitturas" which call upon our attention are a most characteristic feature of the old masters, the so-called "agreements," and which from the contemporary vocalises of the Italian opera; but

FO. C. Ashton Johnson: A Handbook to Chopin's Works. A most valuable book of reference.

they are distinctively Chopinesque, in as much as he has absolutely humanized their artificiality. "The dainty little notes which suddenly descend on the melody like a spray of dewdrops glistening in all the colors of the rainbow" are in fact an integral part of the melody, and should be treated in consequence without haste, and with perfect repose and dignity. The holding back of the tempo is not only permissible in such cases, but necessary; and rhythmic divisions then may be read into the seemingly irregular and puzzlingly capricious arabesques. Thus, the editor would suggest playing the bar with ornament (12) in the following manner:



(This without consciously retarding, only insinuating somewhat upon the pathetic repetition of the B flat.) In the group of small notes at (14) the holding back of tempo actually implies holds upon the last two quarter notes of the bar and the division may be accomplished thus:



Other irregular runs may be divided as suggested in text (17, 19). The first of the grace-notes preceding a trill (16, 21)—or a chord (16, 20, 22)—should be struck with the bass-chord.

After two transitional bars of harmonic filling (15) the tonic C turns into the fundamental dominant of the second phrase of the F minor section (16). This episode consists of two main repetitions including that the modulation to the relative major key; but a note—more of it is that various figurations are employed to enhance and enrich the several repetitions of the design of the initial bar. The differentiation in the shadings of these repetitions has been indicated by the editor according to his best understanding, which may be found somewhat different from other editions. Chopin's works have reached us in most casually ordered original editions, and the later ones have brought into the field a considerable amount of confusion, until one often feels the need of revising in turn what has been revised seemingly in an authoritative but not necessarily convincing manner.

The cadenza which concludes this part again calls for free but comprehensive treatment (21). Follow nightily suggests that the first notes be held back "pathetically" before the run dashes downward; also that the value of the following trills be prolonged almost the double (21). The first note of each trill should be marked by an accent, and a gradual diminuendo must precede and prepare the return of the first subject in its own lighter bridgings-over between the two sections are both homophonic, and that while in the first the tonality descends by a step to the tonic in the bass (22), in the second, the dominant chromatically moves up to the dominant in the treble (22).

The repetition of the first part (F) brings no new element, except a short extension in the coda (G) of the repetitions of the closing section. These, by a sort of gradual elimination, waveringly, and in the interim, building fountain, as if large drops were falling slower and slower from the receding waters, until the whole vision vanishes and fades away into dreamland, when the "sotto-voice" indicated by the composer of those general directions applying to the spirit but not to the letter at the particular point where used. It is to be gradually reached through the shadings suggested, chord having been struck—and a complete removal of the pedal during the rest, will greatly enhance the mysterious, waning effect desired.

IMPROMPTU

FR. CHOPIN, Op. 29

Edited by Sigismund Stojowski

Allegro assai, quasi presto

D
sostenuto

Musical score for page 108, "THE ETUDE". The score is written for piano and features a variety of musical notations including treble and bass staves, dynamic markings, and performance instructions. The key signature is B-flat major (two flats). The score includes measures numbered 12 through 24. Performance instructions include "D sostenuto", "ritornando al tempo", "mezzo voce", "dolciss.", "con forza", "con passione", "a tempo", and "legato". Dynamic markings include *p*, *mf*, *f*, and *pp*. The score is characterized by complex rhythmic patterns, including triplets and sixteenth notes, and a flowing, lyrical quality.

Musical score for page 109, "THE ETUDE". The score continues from page 108 and is written for piano. It features treble and bass staves with complex rhythmic patterns and dynamic markings. The key signature remains B-flat major. The score includes measures numbered 25 through 34. Performance instructions include "poco rit.", "a tempo", "dim.", "amor.", "sotto voce", and "cantando". Dynamic markings include *p*, *f*, *pp*, and *ppp*. The score continues the lyrical and rhythmic themes established on page 108, with a focus on melodic development and harmonic texture.

MENUET A L'ANTIQUE

Allegretto M.M. = 144

I. J. PADEREWSKI, Op. 14, No. 1

mp non legato

Piu mosso

meno f

ff

brillante e accel.

a tempo

ten.

con forza la melodia

ten.

sfz

a) 23 may be played with the left hand if preferred. This manner of execution facilitates and increases the brilliancy and effect of the passage.

simile

cresc.

D.S.

simile

f

dim.

ten.

pp

a tempo

D.S.

CODA

p

simile

accel.

f

L.A.

p

SONG TO SPRING

LOUIS DANNENBERG

Allegretto M.M. ♩ = 84

Melodia sempre ben tenuto e con molto espress.

soave

1st time only *last time only precipitando* *Lib.* *Fine*

mp *V.A.* *cresc.* *espress.* *tempo* *rubato* *rall.* *pochettino rall.* *D.C.*

THE LITTLE MAJOR

MARCH

M. LOEB-EVANS

Intro.

Tempo di Marcia M.M. ♩ = 120

Bugle Call *mf*


1st time only to Trio *Coda, last time only* *Fine* **TRIO** *mp* *mf* *D.S.*

THE ETUDE

POLISH DANCE

SECONDO

Y A V E R S C H A R W E N K A, Op. 3, No. 1

Con fuoco M.M.  - 152 - 160

[illegible]

* From here go to beginning and play to A, then go to B.
 ** From here go to beginning and play to ♯, then play Trio.
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POLISH DANCE

PRIMO

XAVER SCHARWENKA, Op.3, No.1

Con fuoco M. M. $\text{♩} = 152-160$

Con fuoco M. M. 152-160

TRIO

XAVIER SCHARWENKA, Op. 3, No. 1

ff *sf* *sf* *sf* *sf* *sf* *sf* *sf*

sf *sf* *Fin* *dolce*

decrease. *poco rit.* *To Trio* *D.C.**

p *poco rit.* *allegretto*

rit. *f* *piu mosso* *allegretto* *rit.*

piu mosso *allegretto* *pp*

*D.C.** *TRIO* *1* *pp* *p meno mosso*

allegretto *pp* *D.C.* *1*

* From here go to the beginning and play to A then go to B

* From here go to the beginning and play to A then go to B.
** From here go to the beginning and play to \oplus , then play Trio.

THE ETUDE

MIRTHFUL MOMENTS

POLKA
SECONDO

H. ENGELMANN

Tempo di Polka M.M. 108

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THE ETUDE

MIRTHFUL MOMENTS

POLKA
PRIMO

H. ENGELMANN

Tempo di Polka M.M. 108

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THE ETUDE

VALESKA
AIR DE BALLET

GEORGE DUDLEY MARTIN

Moderato M.M. 426

p dolce
cresc.
dim.
rall.
p
mf
mp legato
marc.
pp
mf cresc.
f
atempo
CODA

THE ETUDE

p
semi stacc.
mf
rall.
atempo
legato
p
mf
D.S.
atempo

To Miss Irnelin Rose Silber

THE PROMENADE
MARCH

J. FRANK FRYSINGER, Op. 112, No. 1

Tempo di Marcia M.M. 108

mf
rit.
atempo
p
mf
rit.
Fine.
D.C.
rall.

THE ETUDE

ALL SMILES

CAPRICE

THURLOW LIEURANCE

Allegretto M.M. ♩ = 144

mf con grazia

mf dolce

ff

rit.

fa tempo

ff

rit.

D.C.

THE ETUDE

'NEATH THE GREENWOOD TREE

PASTORAL

HENRY WILDERMERE

Andante M.M. ♩ = 72

pp *Slowly and sweetly*

Fine

p

ff

f

D.C.

THE ETUDE

NOCTURNE

IGNACE KRZYZANOWSKI, Op. 50, No. 1

Molto lento

quasi recitativo
rubato
p dolce espressivo
animato
a tempo
rit.
calando
mf
poco rall.
a tempo

THE ETUDE

animato
a tempo
p dolce e legato
p espressivo
p espressivo
non troppo vivo
rall.
Lento
pp

THE SOLDIER'S SONG

Andante M.M. ♩ = 72

SIDNEY STEINHEIMER

cresc.
Fine
D.C.

GAME OF DOMINOES

WALTZ ON THE BLACK KEYS

EMILE FOSS CHRISTIANI

Tempo di Valse M.M. $\text{♩} = 144$

First system of 'Game of Dominoes' featuring a piano introduction with a treble and bass staff. The treble staff has a melody with fingerings 1, 2, 3, 4, 5, 3, 1, 2, 3, 4, 5, 3, 1. The bass staff has a simple accompaniment. Dynamics include *p* and *mf* (2d time *pp*). A second system continues the melody with fingerings 5, 3, 4, 5, 3, 1, 2, 3, 4, 5, 3, 1, 2, 3, 4, 5, 3, 1. Dynamics include *mf* (2d time *pp*) and *f*. The piece ends with a *Fine* marking.

TRIO

Trio section of 'Game of Dominoes' starting with a piano introduction marked *p cantando*. The treble staff has a melody with fingerings 1, 2, 3, 4, 5, 3, 1, 2, 3, 4, 5, 3, 1. The bass staff has a simple accompaniment. Dynamics include *p* and *cresc.*. The piece ends with a *D.C.* marking.

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LES ADIEUX

RONDO

J. L. DUSSEK
Arr. by A. SartorioAndantino espressivo M.M. $\text{♩} = 108$

First system of 'Les Adieux' featuring a piano introduction with a treble and bass staff. The treble staff has a melody with fingerings 1, 2, 3, 4, 5, 3, 1, 2, 3, 4, 5, 3, 1. The bass staff has a simple accompaniment. Dynamics include *p* and *pp*. A second system continues the melody with fingerings 5, 3, 4, 5, 3, 1, 2, 3, 4, 5, 3, 1, 2, 3, 4, 5, 3, 1. Dynamics include *mf*. The piece ends with a *mf* marking.

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First system of 'Canzonetta' featuring a piano introduction with a treble and bass staff. The treble staff has a melody with fingerings 1, 2, 3, 4, 5, 3, 1, 2, 3, 4, 5, 3, 1. The bass staff has a simple accompaniment. Dynamics include *dim.* and *pp*. A second system continues the melody with fingerings 5, 3, 4, 5, 3, 1, 2, 3, 4, 5, 3, 1, 2, 3, 4, 5, 3, 1. Dynamics include *pp*. The piece ends with a *pp* marking.

CANZONETTA

V. HOLLAENDER

Allegretto grazioso M.M. $\text{♩} = 63$

Second system of 'Canzonetta' featuring a piano introduction with a treble and bass staff. The treble staff has a melody with fingerings 1, 2, 3, 4, 5, 3, 1, 2, 3, 4, 5, 3, 1. The bass staff has a simple accompaniment. Dynamics include *quasi arpa*, *p*, *cresc.*, *pp*, *rit.*, *pp*, *ten.*, and *pp*. A third system continues the melody with fingerings 5, 3, 4, 5, 3, 1, 2, 3, 4, 5, 3, 1, 2, 3, 4, 5, 3, 1. Dynamics include *pp*. The piece ends with a *pp* marking.

TWO POLISH THEMES

Arr. by ALBERT FRANZ

Andante M.M. $\text{♩} = 84$

Theme I

ff *sf sostenuto* *cresc.* *f mosso* *frall.*

Theme II

Moderato *cresc.* *f* *p* *frall.* *pp*

MENUETTO IN D

PHILIPP SCHARWENKA

Tempo di Menuetto M.M. $\text{♩} = 108$

dolce. *p* *cresc.* *dim.* *p* *cresc.* *dolce.* *p* *cresc.* *sempre p* *cresc.* *dim.* *per* *den* *do* *si*

THE ETUDE

meno mosso
grazioso
p
Sul A
G. *fr.* *cresc.*
gliss. *gliss.* *rall.* *Sul D*
ad libitum *cresc.* *dim.*
poco più lento *poco più lento*

G.=whole bow, fr.=frog of bow, O.H.=upper half of bow.

I LOVE YOU DEAR

HOMER TOURÉE

E.A. BRINSTOOL

Andante espressivo

p
I see you dear, for-ev-er is my
dream - ing, your fond lips frame a mes-sage sweet to me
While from your eyes true hap-pi-ness is
beam - ing, which speak of love you bear so ten-der - ly
I on-ly know that sun-shine gleams

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THE ETUDE

p
bout you, from balm-y skies for ev-er bright and blue
I on-ly know the days are dear with-
out you,
on-ly know "I love you dear," just you
From out the past, the old glad days are call - ing, When you and I were hap-py side by
side
To night, a - lone, I'm sad, and tears are fall - ing, come back sweet - heart my arms are o - pen
wide
I long once more to clasp them dear a - bout you and whis-per of my love so deep and
true
on-ly know my life is dear with-out you I on-ly know "I love you dear," just you.

legato
poco rall.
mf
molto rall.
pp

WATCH THEE AND PRAY THEE

Words and Music
by H. WAKEFIELD SMITH

ORGAN
or
PLANO

Andante religioso

ORGAN or PIANO

mf

1. The two light shades were fall - ing, The day was al - most done,

rit. a tempo

ru - s'alem's fair Cit - y shone Be - neath the set - ting sun; With - in the sa - cred cham - ber,

fore a feast out - spread The Sa - vior and His fol - lowers sat And brake the hal - low'd bread -

REFRAIN

Can not/to express,

REFRAIN
Con molto espress.

1. 2. Watch thee and pray thee Lest thy-ſelf grow wea-ry, Lost faith for-ſake thee In tempta-tion's hour.
3. "Fa ther for-give them" "In Thy ten-der pit-y" Thus the dy-ing Sa-vior Spoke in words of love.

Watch thee and pray thee Though the way ſeems drear-er, God ſhall pro-ſect thee With His ſtrength and pow-er.
"Lo it is fin-ished" "Now re-ceive my ſpi-rit" At might-y Fa-ther To Thyſelf a-bove.

p teneramente
2. Un-der the Ol-ives ſhad-ow, The Sav-ior kneel

[illegible]

EVENING DEVOTION

T.D. WILLIAMS

M.M. ♩ = 50

MANUAL

PEDAL

Red. to coup.

1

M.M. ♩ = 60

2

3

M.M. ♩ = 70

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How Liszt Arranged the Meeting of Chopin and George Sand.

MANY apocryphal stories have been set going regarding Chopin's first meeting with George Sand in which, to quote Professor Frederick Niecks, "truth is only too often most unconsciously sacrificed to effect."

After thoroughly testing the stories of Enault and Karasowski, Niecks, in his remarkable work on Chopin, relates personal interviews he had with Franchomme and Liszt. Franchomme, while confessing his ignorance as to the place where Chopin met the great novelist for the first time was quite certain as to the year when he met her. "Chopin, Franchomme informed me," says Niecks, "made George Sand's acquaintance in 1837, their connection was broken in 1847, and he died, as everyone knows, on October 17, 1849. In each of these dates appears the number which Chopin regarded with a superstitious dread, which he avoided whenever he could—for instance, he would not at any price take lodgings in a house the number of which contained a seven—and which may be thought by some to have really exercised a fatal influence over him. It is hardly necessary to point out that it was this fatal number which fixed the date in Franchomme's memory."

Liszt apparently remembered the circumstance of the meeting quite definitely; when Niecks asked him, "his answer was most positive, and to the effect that the

first meeting took place at Chopin's own apartments. 'I ought to know best,' he added, 'seeing that I was instrumental in bringing the two together.' Indeed, it would be difficult to find a more trustworthy witness in this matter than Liszt, who at that time not only was one of the chief comrades of Chopin, but also of George Sand. According to him, then, the meeting came about in this way: George Sand, whose curiosity had been excited . . . expressed to Liszt the wish to make the acquaintance of his friend." Liszt thereupon spoke about her to Chopin, but the latter was averse to having any intercourse with her. He said he did not like literary women, and was not made for their society. George Sand, however, did not cease to remind Liszt of his promise to introduce her to Chopin. One morning early in 1837 Liszt called on his brother artist, and finding him in high spirits arranged to have in the evening a little party at his rooms. "This seemed to Liszt an excellent opportunity to redeem the promise which he had given to George Sand when she asked for an introduction; and, without telling Chopin what he was going to do, he brought her with him along with the Comtesse d'Appoll. The success of the soirée was such that it was soon followed by a second and many more."

Studying Music with the Spirit of Sport.

By WILBUR FOLLETT UNGER.

My father used to tell me of the method in which he studied the piano when he was a boy. He would relate with mingled sentiments of regret and amusement how he used to run away and hide when his music lesson day arrived, so as to escape the terrible ordeal of scales and studies under the watchful eye and heavy hand of his master. Then, upon being discovered, probably long after the music master had gone, he would be lashed with a strap by his father in real old German custom, in order that some love of music might be infused into him!

To-day, it is with a very different spirit that boys enter into the study of music. We speak of boys, particularly, because it is generally conceded that girls have always practiced easily without persuasion. The boy—especially the American boy—studies music, not because he loves the music for art's sake—he is too young to understand art—but because he cannot permit the next boy to perform better than he can!

Boy No. 1, for instance, knows that Boy No. 2 can play a scale faster and smoother than he, so No. 1 gets to work

and practices hard to acquire sufficient skill to excel No. 2. He studies with the same vim that he studies baseball—perhaps not with the same quantity, but with the same quality. If, in playing baseball, he were not able to pitch a "curve" as cleverly as his neighbor, the shame of it would incite him to practice that one feature of the game until he mastered it and was no longer in danger of being a laughing stock in the eyes of his friends. Then, upon discovering that he could master one thing, he would go ahead with other branches of the game, until he became recognized as an expert and a respected authority.

Try to enter the field of music with the same spirit of sport that you employ in other games. Note that we say "other games" for you can make a great big game of music. And there is no more difficult "game" known! There are many points to overcome, and it requires a steady hand, observing eye and skilful brain, and years of application. But if you stick out all the innings you will come out winner!

The Correct Way.

When you wish to speak of the pedal to the right do not say the "loud pedal," but "the damper pedal." It is so called because its office is to raise the dampers, thus permitting the strings to vibrate for a longer period.

Do not say "Put a half note on D", but "place a half note on the fourth line."

Do not say "score" when you mean "staff."

Rote singing means that the singer sings something learned by ear without regard to notes.

Tones in relation to a tonic are "in the key of," not "in the scale of." Scales, major and minor, extend through at least

one octave of pitch. A scale is made up of a definite selection from many tones in the same key. The chromatic scale is made up of all the tones of a key within an octave.

Do not say "F double sharp, is the same as G." On the piano F double sharp has the same pitch as G; in notation F double sharp is in the first space and on the fifth line (G clef), while G is on the second line and in the first space above.

Do not say Bar when you mean measure. Measure is from beat one to beat one. Bar is the line between the measures.

Many inventors have tried for years to produce a mechanically operated grand piano that would retain all the artistic features of the grand and be accepted as a musical instrument in the fullest sense of the term; but the ideals striven for have been realized only with the introduction of the new

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A MOST SUCCESSFUL SONG

The words by
Frank L. Stanton

JEAN

The music by
H. T. Burleigh

Published in 3 Keys. Price, 60 cents.

This song should be found in the repertoire of every vocalist. It is distinctly a singer's song, artistic in conception, practical in construction, with a fine and appealing melody wedded to a touchingly beautiful poem. JEAN is equally well suited to the concert stage, the recital hall, the studio or the home. The composer is a well-known and successful baritone singer.

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ARTHUR D. WOODRUFF

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Almost all the difficulties attending the artistic and effective delivery of the "fals de voice"—the crescendo, the diminuendo, as well as of expressive sostenuto, are directly traceable to the iniquitous doctrine of purposeful breath control.

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W. WARREN SHAW.

From the technical standpoint the question of respiration is perhaps the most important for the singer's consideration. The experience of singers and vocal teachers alike bear witness to the importance of correct breathing, without which no vocalist can hope to accomplish the best possible results.

From its very importance as a factor in the making of a singer, breathing or breath-control is frequently brought to the attention of the student as a matter of first consideration. The mental attitude towards this fundamental operation of nature—the viewpoint—the kind of consideration—determines its influence for artistic development or retrogression, as the case may be.

In a recently published book, *The Lost Vocal Art and its Restoration*, I have viewed the subject of breathing and breath control, referring to the views of many learned scientists and celebrated vocal teachers, regarding correct and correct methods. In this work I have endeavored to point out the very necessary distinction between the *Synthesis* and *Analysis* of the vocal phenomena, and to make clear what is to be considered to be the correct attitude of the singer, as to breathing and breath control.

Generally speaking, the attention to the matter of taking breath is, of necessity, a matter of first consideration, but attention to the matter of breath control, that is, direct willful and purposeful breath control, I regard as one of the most, if not the most, pernicious doctrines extant.

The general ignorance of singers of the natural automatic control of breath and the supposed necessity for willful breath control to my mind the crying evil of the day.

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The amount of attention which should be given to the taking of breath depends entirely upon the physical condition and breathing habits of the singer. The "Setting Up" exercises of West Point, and many other physical exercises are effective in bringing about a healthy normal respiratory action of the lungs, where there is necessity for physical development. Expanding to breathe instead of breathing to expand, should be the rule. Breath should be taken low, with lips parted, and should not be willfully restrained in singing. This type of breathing is known as inferior costal.

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GEO. CHADWICK STOCK.

You can have breath without voice, but cannot have voice without breath.

You can sing without special breath development but can in no possible way reach the limits of your vocal talent without complete breath development. There is but one right way of breathing in singing, and the correct use of that system is nature and common sense. The success of teaching this method lies in its simplicity of explanation and practice, and it is needless to say that it is built upon the foundation of a normal respiration.

For example: Give close attention, for a few moments, to the manner in which you inhale and exhale in ordinary breathing. In doing this be careful not to allow your natural breathing while observing it.

Next: Apply the principle of natural breathing as follows:
Inhale for three seconds.
Exhale for three seconds.

Take care to breathe easily and rhythmically. Forget lungs, diaphragm and all breathing muscles; they will take care of themselves and work perfectly if let alone.

Your cue to right action, in all breathing exercises, is to be taken from your natural breathing habits. The difference lies in this: that you are merely extending your natural respirations to cover a longer than ordinary period in order to meet the requirements arising from the greatly extended use of the voice in song.

Practice the above exercise several times a day for a week, two weeks or three according as you make progress in mastering this particular breathing exercise. Then extend the practice to four seconds. Continue this for a month or two, then try five seconds. Hold it for six months or more. Six seconds will be the maximum length of breath in most cases.

Another good breathing exercise is to blow through a clay pipe stem or an Eton breathing tube for four, six or eight seconds. Repeat several times a day for a month or so, after which time increase to ten or fifteen seconds. Also inhale through the tube same length of time and same periods.

The above exercises bring all breathing muscles into perfect, co-ordinate action and of course processes are unthought of, and thus reposeful deep breathing is the result.

A valuable out-of-door breathing exercise is as follows: Inhale as you walk a certain number of steps, say five or six, and exhale while you are equal number of steps. Increase from time to time as you feel that you can do so with perfect comfort. Always breathe through your nose.

A simple and effective mode of controlling exhalation of the breath is to count from one to twenty, in a whisper or aloud, in a conversational tone, in as many counts from one to fifty as many seconds. Increase the count gradually, and in time you will learn how to spin out the breath with an even, continuous pressure with the least possible waste.

Finally, remember that without the physical development resulting from breathing exercises you will never be able to realize your fond hopes of becoming a thoroughly capable and artistic singer.

MRS. STACEY WILLIAMS.

That tone which responds to a perfectly balanced breath is a true tone. There is a volume for thought, investigation and deep study embodied in one sentence. Let us dissect it.

"That tone which responds."

A tone is said to respond, when it automatically answers the thought, or mental impulse, without hitch or flaw. It may not burst into sound with that audible "click" which is born of the resistance of the false cords. It is "willful" and simultaneous with the willing, it is a ceaseless muscular action of the throat, capillary muscular action of the throat.

"A perfectly balanced breath."

Inasmuch as there can be no force without a compelling power, we know that apart from the purely spiritual impulse to "will" there must be a corresponding physical impulse to create and support the physical manifestation. That impulse is the power we call the breath. To the proper development of the breath much of the attention of the student must be given.

The muscles which play the most important part in breath control are the costal, diaphragmatic and abdominal. So much has been written on this subject that it is unnecessary to enter into it in detail. The simplest rules to observe are the "don'ts."

Don't raise the chest with the diaphragm muscles.

Don't rise it above the normal at any time, but—

Don't let it sink while sustaining a tone.

Don't grip with any of these muscles, as all breath action is to be of *take make light, easy, and, above all, elastic.*

If you think it an easy matter to acquire a full and free breath control, try this: Take a deep quick breath by the simple expedient of expanding the lower ribs, leaving the chest in a normal high position, and then slowly, softly and very quietly exhaling through closed teeth. You will discover that exhaustion quickly overcomes you, and you will find yourself compelled to breathe deeply and quickly several times after the experiment. This simple exercise, however, if persisted in will develop the resisting power of the inspiratory muscles, that in a short time you will be able to control the exhausting breath for a full minute. The strain of air must not fluctuate, but be firm all steady after continued practice.

D. A. WOODRUFF.

Panting like a dog, you find the diaphragm moves rapidly, flutters, just below the breast bone, between the floating ribs. That must be the seat of the breath control, as you cannot pant unless perfectly relaxed, and then you breathe naturally.

This should refute any question of diaphragm or abdominal breathing.

Standing erectly but not stiffly, with the shoulders in natural position, the abdomen drawn in slightly, the chest rounded, and the head erect. It can be done with the floating ribs moving slightly, the diaphragm moving both down and up. Keep the chest still. Do not let the shoulders raise.

Let the diaphragm control the motion of the chest.

Gradually let the body sink out of the drawing in and the diaphragm coming up until the lungs seem empty. Place your hands on your sides over the floating ribs to be sure they have good lateral motion. Lie on your back, place your hands over the diaphragm and floating ribs and inflate, feeling with the hands that the ribs and diaphragm are working well. The chest always still, but held stiffly. Practice both ways frequently, twenty-five times in one period and gradually good breath control will come.

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Piano compositions will be considered in any of the classes, and no special songs, organ pieces, violin pieces, etc., will be accepted.

Involvement of sentimental and dramatic and pathetic effects should be avoided.

No restriction is placed upon the length of the composition.

No composition which has been published will be eligible for a prize.

Composers winning prizes are to become the property of *The Etude*, and to be published in the usual short form.

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The Natural Solution of the Vocal Problem

By DAVID C. TAYLOR

In a recent article entitled, *"The Vocal Student and the War"*, David Bispham gives unconscious expression to a view of the singer's education very widely held nowadays. Mr. Bispham writes: "Teachers will find themselves in a position where they must 'make good.' They must understand everything that is necessary to turn the student out as a completed product. This does not mean that the teacher who specializes in tone-placing must do everything else, but he must be sufficiently broadminded to invite the cooperation of the proper assistants in diction, in language, in dramatic work, in oratorio, in operatic coaching, and in every branch of study needed to put a pupil before the public to the best of advantage." Tone-placing, the correct management of the vocal organs, that is now the absorbing topic of vocal culture. Those teachers who show themselves capable of imparting the correct manner of tone production are in a position to dominate the profession.

Masters whose ability is limited to finish, style and advanced technique occupy an inferior rank.

This condition is the exact opposite of that which prevailed two hundred years ago. At that time the old Italian method had just attained to its highest point of development. The widely quoted work of Tozzi, published in 1723, contains the following passage which brings out clearly the relative positions according to tone production and advanced instruction in the system of vocal education perfected by the old masters: "The faults of singing insinuate themselves so easily into the minds of young beginners, and there are such difficulties in correcting them, when grown into a habit, that it were to be wished, the ablest singers would undertake the task of teaching, they best knowing how to conduct the scholar from the first elements to perfection. But there being none (if I mistake not) but who allow the advantage of teaching to remain to themselves, the delicacies of the art which enchant the soul. Therefore the first rudiments necessarily fall to a master of a lower rank, whom one would at least wish to be an honest man, diligent and experienced, without the defects of singing through the nose or the throat, and that he have a command of voice, some glimpse of a good taste, able to make himself understood with ease, a perfect intonation, and a patience to endure the fatigue of a most tiresome employment."

Correct voice of the voice.

Correct tone production is of course the foundation of artistic singing. The first stage of instruction in singing must be the imparting of the proper management of the voice. In this regard both the old Italian method and the modern systems are in accord. But the correct use of the voice is now looked upon as a matter of great difficulty. The most elaborate means are used for training students in tone production. Masters who specialize in this, the rudimentary stage of voice culture, secure the largest fees, and occupy the most dignified position in the profession.

In the old days the correct management of the voice was not thought to present any difficulty whatever. Very little in

the way of special education was demanded of the teacher of tone production. He was expected to sing in tune, and to manage his own voice correctly, without committing the faults of nasal and throaty production. So far as technical equipment was concerned, there was practically all that was required of him. Nothing had ever been heard at that time of elaborate theories of breathing, resonance and vocal cord action.

While the old Italian method flourished famous masters of singing refused to give instruction to beginners. They considered tone production and intonation too simple and easy a branch of voice culture to merit their attention. In many cases they employed assistant teachers at very modest salaries to train pupils during the first year or two of study. Other recognized masters accepted only students who had received the elementary training in tone production elsewhere before coming to them.

A correct management of the voice never required more than two years of study under the old system of instruction. This included the ability to sing a pure tone with correct intonation and freedom from any fault of production. Throughout almost the entire compass of the voice; command of the *mezza di voce* (swelling and diminishing a sustained tone); and an even legato scale at all degrees of power, soft, medium and loud.

A student must have attained this degree of vocal control before being considered worthy of receiving instruction from a master of the first rank.

AFTER THE INITIAL STEPS.

According to the old master's belief, any teacher was capable of training students in tone production, provided he was able to manage his own voice correctly. Thorough artistic singing includes of course a great deal more than correct vocal management. But until the initial steps in tone production have been successfully taken, it is impossible for a student to advance. This is where so many gifted and ambitious students encounter a barrier to their progress. It is extremely difficult at present to learn how to manage the voice properly. Fortunately the voice of the vocal students in the old days. Everything seems to have been much easier for them. There was an abundance of teachers who were able to start the voice on the right road, and to bring it to the point where advanced training could be undertaken with an assurance of success.

If the old Italian masters were right in their belief, the difficulty of learning to manage the voice correctly is greatly overestimated nowadays. All the laborious and tiresome practice for command of breath control, vocal cord action and resonance would be unnecessary. Little interest can be found in theories of throat action, anatomy and tone placement by a student who simply wishes to learn how to sing. It would be welcome news if all this were found to be superfluous. If some simple and direct way of training the voice to act properly could be found, it would be a boon to every student of singing. All accounts agree that the old Italian method embodied a simple and natural solution of the vocal problem.

In that respect it seems to have been superior to our present system; simplicity and naturalness are painfully lacking in the modern conception of vocal control.

If the old method could be shown to have possessed all the merits claimed for it, its revival would be greatly to be desired.

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German, French and English Interpretation of Bach's Organ Music

By ARTHUR BIRD

As to how Bach's organ music should be interpreted, there are as many different opinions as there are nations, schools of organists, and organists themselves. The endless variations on this theme would have seriously discomforted even a Bachstein in his most variegated days. Every professional organist considers that he alone has discovered, as it were, Bach.

As there are some thousands of excellent organ players, a comparison would furnish us with a kaleidoscope of huge dimensions. Bach himself has unfortunately given us no idea whatever of his compositions should be played; he more the did was to take a casual organ pleno or a change of manuals; thus of course every organist is obliged to play him as he personally understands him, or if he has no individuality, he displays more or less the colors of his former teacher.

All we know of Bach is that he seldom changed his registration and never sought for original effects or invented new combinations. He played his organ from the beginning and played his prelude and fugue without any attempt at orchestral, or better, organ coloring, placing his composition before his hearers in a strictly counterpointal manner. Perhaps it is better we know so little as to his intentions; for it would be scarcely more than historically interesting, as the good old days of shabby cues and stiff dusty organs would sadly clash with our modern views, tastes and perfect organs. It is, however, certain that Bach, if perhaps at the first moment surprised and how at a little uneasy, would be, immediately after, just as astonished and delighted to hear a performance of one of his fugues by a clever modern organist. Of course I shall not touch the technical part at all as it is naturally was above criticism.

In comparing in short the different ways of playing Bach, I propose to take the best organs I have heard in Germany, France and England, and to make the big *G minor Fantasia* and *Chaconne*. For Germany I am obliged to select two—August Haupt, the late well-known organ virtuoso and Bach authority, and Carl Straube. For France, Ch. M. Widor. For England, the organist of the Peterborough Cathedral, whose name I have unfortunately forgotten. Of course I shall not touch the technical part at all as it is naturally was above criticism.

HOW A GREAT GERMAN ORGANIST PLAYED BACH.

Prof. August Haupt (1810-1891), beloved as a man and highly esteemed as a musician by all his pupils, was the

*EDITOR'S NOTE.—Possibly Mr. Bird refers to Haydn Keaton, Mus. Doc., F. R. C. O.

fectly free, and works up the fugue to the last *ff* with immense effect. His interpretation is so natural and convincing that instantaneously one feels as if Bach himself not Straube were playing. He proves conclusively that Bach can be highly interesting and effective and still remain the king of classical fugues and counterpoint.

WIDOR'S VERSION.

Widor's *G minor* is rightly expected, and this all the more as he rightly expected from one of the first living French organists something original. The fantasia was too stiff, too careful, too learned, too insignificant. The fugue resembled a well-oiled machine of superb workmanship or an endless plain without hill or dale. It made no impression whatever with its half- and quarter-organ, and might have been any other man's fantasia and fugue played by the most wrinkled and time-worn conservatory director. Had he not given us immediately after a dashing performance of one of his toccatas I never could have believed it was Ch. M. Widor.

BACH AT PETERBOROUGH.

The Peterborough gentleman was a most excellent English master and I can safely say this after having heard the respective organists of St. Paul, Westminster, Canterbury, Albert Hall, and Westminster. Besides this he played for my special benefit. He took the whole matter perhaps less earnestly than his colleagues, and still the picture he painted was in its way masterly. There was no doubt enough in it to satisfy the modern secessionist. It was the way one should play a fugue in order to make those who know nothing of the structure of such a work enjoy it as the most beautiful time when the plaudits of the better informed and even professionals themselves. He made an improvisation of the fantasia, which he played in a free and most elegant manner. He concentrated all his ingenuity on the fugue, which he dissected with the elegance of a skillful surgeon. He mastered the keyboards and the art of registration equally well, a happy combination of unifying technique and good taste.

I myself was trained in the German school under Haupt and being then a young enthusiast, was easily convinced by my much honored teacher that his was the only way to play Bach. On leaving Germany in the eighties I accepted an important position in Halifax, N. S., and at my many recitals there stubbornly persisted in stuffing an audience which had scarcely more than read the name of the Leipzig cantor and pronounced it *Bach!* with fugues by the dozen under lasting bellows. This last annoyed especially an organ blower, who although he voluntarily held it back with the iron grip and tenacity of a stoney Scot, declared I must have a spite against him or I would not make him sweat so often as I did and plentifully. This feeling, however, did not prevent him from showing how proud he was when a recital had been exceptionally successful; for then he was full of time—"Well, Mr. Bird, you did play fine to-day."

Returning to Bach I seriously wanted to educate, whereas I produced almost the opposite effect. Instead of enjoying the development of such a work of art, my audience prepared for a thunder storm; a general fight in notes over given theme. Many who professed to enjoy it did so because it was the fashion, and why therefore I asked me to explain the why and wherefore of such riotous tumult; and still others tried to reckon how many cubic feet of wind I required. I have learned since, through my own

A MODERN GERMAN INTERPRETATION.

Karl Straube, the modern man, of St. Thomas in Leipzig, is one of the best of German organists. His playing of Bach in general and in particular the *G minor Fantasia* is thoroughly strong, clear, and dignified, while his registration is interesting and masterly, without ever being obtrusive or intentional. The fantasia he takes per-

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experience and by hearing hundreds of foreign organists, that this organ pleno playing of Bach is long since antiquated and as contrary to the conception of thinking professionals as it is the bore of amateurs and all ordinary concert-goers. The gigantic strides towards perfection which organs have made during the past forty years have regenerated Bach and brought him nearer to thousands, who otherwise would never have understood him or even endured him.

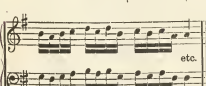
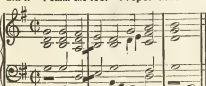
GIVING OUT HYMN TUNES.

By ORLANDO A. MANSFIELD, MUS. DOC.

As modern metrical psalmody was one amongst many of the artistic products of the Reformation, every record of hymn treatment and performance must be subsequent to that great religious movement. The origin of the term, "giving-out," can, however, be traced to the early days of English psalmody, when the Puritan preacher, or the Episcopalian clerk, read out, line by line, the stanzas, or more generally the several lines of their respective psalms. This performance, often characterized by more unctuous than education, has survived in a more or less modified form until this present; while the expression employed to denote it has been extended so as to include the playing over of the tune as well as the reading of the words.

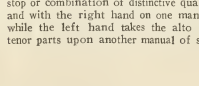
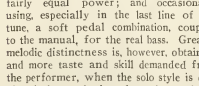
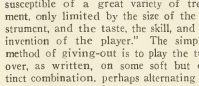
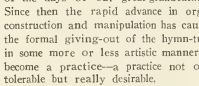
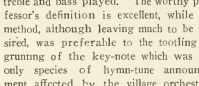
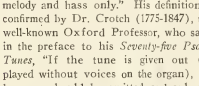
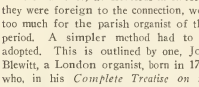
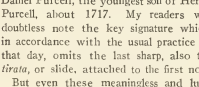
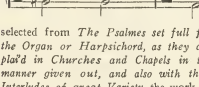
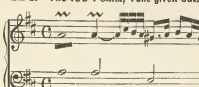
In England it was not until after the Restoration of 1660, that the organ was generally used to accompany psalmody; and for quite a century after that time the instrument was generally so imperfectly constructed, and so incompetently played, that the giving out of a psalm tune was a practice to be honored more in the breach than in the observance. This is proved by the fact that Dr. Blow, sometime organist of Westminster Abbey, and the instructor of Henry Purcell, in his *Psalms set full for the Organ or Harpsichord as they are played in Churches or Chapels*, a work published about 1700, gives out each line of the Old Hundred in close harmony, with such occasional notes for the pedals as could be executed upon the primitive pedalboards and by the average parochial organist of that day, and inserts between the lines meaningless "runs" and repetitions, *c. s. b.*

Ex. 1. Psalm the 100.—Proper tune.



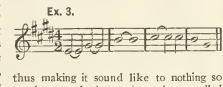
But this elegant example, with its consecutive fifths between the first and second measures (caused by the omission of an inner part), was completely eclipsed by the following.

Ex. 2. The 100 Psalm, Tune given out.



ordinate tone, the bass being taken by a soft combination on the pedal organ coupled to the second manual. The most suitable stops for the solo are the 8 ft. flute, the clarinet, or some swell or solo manual reed. Sometimes the foregoing methods can be combined, part of the hymn-tune being "soloed," while the remainder, especially if repeated or sequential matter, is played in simple harmony on one manual. The melody can sometimes be played in the tenor octave an octave lower than written, the inner parts and the bass being taken as already described. This, however, cannot be well done when the melody and alto, or the melody and tenor, move in consecutive fourths, because the inversion of these intervals would produce consecutive fifths. In the case of a very familiar tune, "It will often suffice," says Dudley Buck, "to give out but a portion of it. The organist can readily introduce a simple cadence so soon as 'in his judgment the tune has been recognized.' This method is particularly advisable when hymns contain verses of six or eight long lines." But unless an organist possesses what every organist should possess, some knowledge of harmony and form, this is a method which is likely to cover the performer with rather more of confusion than of glory.

As a hymn-tune should never be given out at a different speed from that at which it is intended to be sung. Neither should it be announced upon unsuitable fancy stops, upon manuals of violently contrasted tone, with defective pedalling, with inaccurate coupling, nor with excessive staccato. Care should also be taken to reiterate the repeated notes in the solo part, or in the tenor. This is how the writer once heard Dr. Dykes' tune, *Nica*, given out:



thus making it sound like to nothing so much as the intonation of a so-called Gregorian chant. And, in addition to all the former requirements, the giving-out of a hymn-tune demands, on the part of the organist, firmness and decision both of style and tempo. For if the trumpet give an uncertain sound, who shall prepare himself for the battle? Certainly not the average congregation, if the long experience of the present writer is to be relied upon.

THE MUSIC OF RAMESES' ERA.

WHAT manner of music did the ancient Egyptians enjoy, and how did they make it? James Bruce, an English painter and explorer, thus describes a picture he saw on the walls of the tomb of Rameses and the drawing he made of it: "My first drawing was that of a man playing upon a harp; he was standing, and the instrument being broad and flat at the base, probably for that purpose, supported itself entirely with a very little inclination upon his arm. His head is close shaved, his eyebrows thick, without beard or moustachios. He has on him a loose shawl, under which he wears at this day in Nubia (only it is not blue, with loose sleeves and arms and neck bare. It seemed to be thick muslin, or coarse cloth and runways through it is a crimson stripe about one-eighth of an inch broad. It reached down to his ankle; his feet are without sandals. He seems to be a corpulent man of about sixty years of age, and of a complexion rather dark for an Egyptian."

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Department for Children

Edited by Miss Jo-Shipley Watson

HOW TO ENLARGE THE MEMORY.

"Do I have to memorize?" "I can't memorize!" "How can I memorize?" and "I don't want to memorize." This and much more like it is heard during the lesson.

Memorizing is a thing you have to do by yourself and for yourself; and when you get it that way it is truly yours and no one can steal it. First of all, it is necessary to form the memorizing habit, just as you form the practicing habit, and this means doing two things. It means "learning to forget" and learning to "take in."

When you first sit down to practice you must learn to forget—that is, to forget outside things, the telephone, the doorbell, the postman, the noises of the household. It isn't a bit hard if you say, "I will, I can, I must shut out all but the sound of my music." You can do this, because I have seen one of our great pianists practicing in a hall where carpenters were hammering furiously. He appeared perfectly unmoved by all the sound of the piano. It is much better to have quiet, but how seldom we get it! So we must accustom ourselves to noises early in life.

Then comes the "taking in." Memorizing is not an off-hand process, it is a slow, piecing together of measures and phrases learned often by bit. Just as you piece together the different parts of a puzzle-map or puzzle-picture so to begin with in memorizing you have to piece together the different snatches as they come to mind.

The amazing thing about the memory, however, is that it can be stretched. The more you put into it, the more it will hold. Moreover you can put into it bigger and bigger pieces as you develop the power of remembering more than a measure or two at a time. How do you suppose the great pianists could remember long concertos, if they had not pieced them together bit by bit, and so stretched their memories that there is room for an endless amount of music? It is said that von Bülow once had to play a new piece at a concert and he was only given the notes a few hours before the concert. He had to make a railway journey to get to the place where the concert was being given. So while he was in the coach he studied and studied the music, until he had every note of it in his mind. When he came to the concert he was able to play the work perfectly, though he had never played it previously. Could you do that?

HERE AND THERE.

You're a student? Why of course you are—what a silly question! You are down to date twentieth century Miss who is studying piano and voice and harmony and musical history. But I'm wondering if you know, as I do, the difference between students and teachers here and there—"here" meaning your home town in the United States and "there" meaning some music center abroad. Abroad—there you are the most extraordinary person. It is simply a small unit of the Herr Professor's

huge class, sometimes he recognizes you outside of his house; but more often he forgets all about you the moment you have descended his thirty flights of stairs. Just fancy such a thing at home! Why our dear teacher knows every one of us by name; she never fails to smile half way across the square; she remembers all of your little ways and she listens to your protests about ugly pieces. She sugar coats all the hard knots; and coaxes you over the rough places. Really now don't you think she makes it most too easy for you?

Just consider your teacher a little the next time you go for a lesson. First of all she is never too busy or too grumpy to say "Good-morning." Maybe the idea of not greeting you with a hearty "Good morning" is unknown to you; but to some who have wandered abroad such little courtesies are sometimes dispensed with.

When you begin to puzzle over the notes, your teacher helps you on with some word of encouragement. Maybe you work her suggestions, and there is a big difference in pupils here and abroad just at this very point.

Abroad, when the student goes to a lesson he accepts without question every suggestion his teacher makes whether he

AMERICAN HASTE IN MUSIC PRACTICE.

All studies are good if you do them thoroughly. Sauer will recommend Pischka, Leshetzky gets results from Czerny, Friedrich Wieck designed a set of studies for Clara Schumann that any third grade pupil would find easy to play at sight; but it's not the easy thing to read, it is the practice of the exercise in different ways, in different keys and at different speeds that is needed.

Some of you have heard, no doubt, about "American haste." Of course music cannot escape a national trait, and speed is everywhere, having crept into everything, even into our pianos; but

THE SOLDIERS OF THE KEYBOARD.

Sit down before the keyboard and hitting the keys is not practicing, though you can perhaps make mother and big sister believe it is; but it isn't practicing any more than sitting with your book up and reading upside down and pretending to read.

Practicing consists of so many other things besides making a noise. First of all it's thinking hard and straight through a piece or exercise; it's keeping steady. Are you perfectly steady at your practice?—you know how we all look up to a steady boy and a trusty girl.

Have you the habit, I wonder, of going back for a last note or a wrong chord? Well, you'd better break up that habit of turning backward, for it's an awfully bad one. When we think of marching soldiers we always think of them as going forward. When they do turn back it is when they are beaten.

Your ten fingers are your soldiers; you are the captain, and it must be "Forward march" as the different speeds that is needed.

Some of you have heard, no doubt, about "American haste." Of course music cannot escape a national trait, and speed is everywhere, having crept into everything, even into our pianos; but

DIGGING FOR TREASURES.

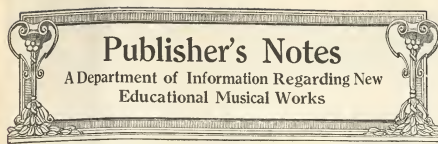
Did you ever stop to think of the surprising excavations that are being made along the Nile? There every moment is precious, every shovelful of dirt is sifted, every man is on guard, every inch of soil is carefully watched, every fragment must be saved and laid away until all is uncovered. Think of the excitement of unearthing a magnificent statue; think of the strain of expectancy as the men work in the heat and have of dust.

We, too, are diggers for treasures in much the same way. To be sure we are not making excavations along the remote banks of the Nile; but deep down into our own characters instead. We are digging for treasures in an unknown and unexplored country. For what know what lies crowded into the temple of our hearts?

Dig earnestly then day by day, handle with care each little task for it's a task that counts; sift the thoughts and deeds of a careless day; guard your character making every good deed, every upward impulse, must be laid away.

GAMES.

The Music Lesson is a good indoor game, and any number of players may engage in the game. On a table arrange the following articles—each article must be numbered and on prepared cards let each player write what term in music each article represents: A doorway (key), a yardstick (measure), a watch (time), a razor (sharp), a smoothing iron (flat), an autograph album (signatures), a pair of soap (bars), a hat (beat), an addressed and sealed envelope (a note), a walking stick (staff), a card upon which is written a figure four and a zero (forte), a toy piano (piano), a ball of twine (chord), several bars of the way long before they see it. You can do the same in your practice. You can figure out every stumbling place in your piece away from the instrument. For instance, take your piece and play it aloud away from the keyboard; beat time with a pencil or a stick; try the F clef first time in the key of D; try the G clef; you will find the best practice in the world, and you won't have to make a bit of noise to do it. But, above all, practice slowly, so that you understand everything you do exactly at the time you are doing it.



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A Department of Information Regarding New Educational Musical Works

NEW WORKS.

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Our catalog is particularly rich in music for Lenten and Easter services and any of our publications of this class will be sent, on request, for examination, aside from a fine variety of Easter Anthems by capable composers, and from which the most exciting choirmaster or organist may easily make a suitable choice, we publish several excellent cantatas, both Lenten and Easter, and we hope no one interested in such matters will fail to examine our new edition of Stainer's "Crucifixion," a work that needs no introduction and which will be performed by many choirs during Holy Week.

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We take pleasure in announcing a new Prize Contest for piano compositions, an extended notice of which will be found in another column. We have had two similar Prize Contests in past years, both of which have been very successful. These contests tend to arouse enthusiasm and to promote emulation. Frequently promising composers are uncovered who might otherwise wait for years for some measure of recognition. In these contests the judgments are all rendered with the utmost impartiality. The tyro in composition is given as much consideration as the experienced writer. All composers of all nationalities are welcome and none are restricted as to the number of manuscripts they may submit or as to the number of classes in which they wish to be represented.

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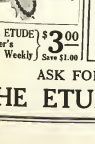
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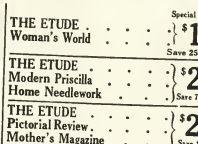
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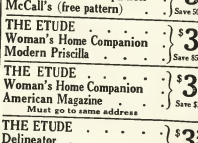
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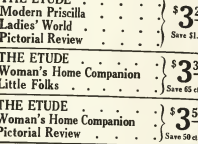
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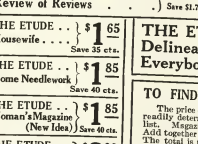
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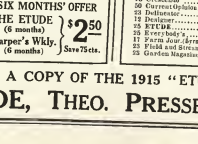
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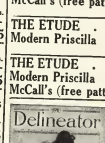
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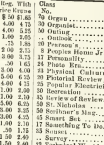
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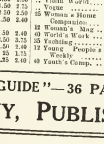
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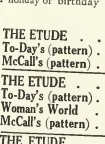
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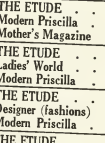
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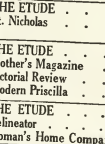
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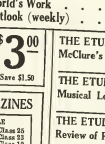
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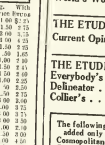
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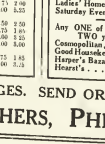
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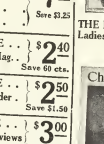
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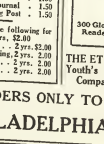
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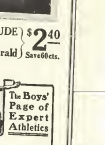
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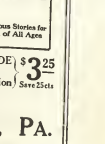
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